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Photo by James Abresch, N. Y.

OSCAR WAGNER

Dean

Juilliard School of Music

(LEFT)

A MUSICAL EVENING IN HOLLYWOOD resulted when Josef Hofmann, pianist, seated right, visited Richard Hageman, composer-pianist-conductor, at the latter's home. Present were, left to right standing, Edward G. Robinson, Mrs. Hofmann, Brian Ahearn, Boris Morros, Mr. Hageman and Edward Everett Horton. Mrs. Hageman is seated beside Mr. Hofmann.

WINIFRED CHRISTIE and JOSE ITURBI following the pianist's appearance on February 16 in the Franck Variations and Liszt E flat concerto with the Rochester Philharmonic Orchestra under Mr. Iturbi's direction.

ERNÖ BALOGH GIVES LOTTE LEHMANN, Metropolitan Opera soprano, his own ideas about his latest song, Within My Heart, which she is to sing on her forthcoming tour of Australia.

(RIGHT)

POLA ELLIS, Polish - English mezzo-soprano, is fond of all sports, including fox hunting and skating. She is the wife of Dr. Charles Ellis, physicist. On March 18 she gives a recital at the studio of her teacher, Berta Gerster-Gardini, with her Town Hall, New York, debut scheduled for the Fall.

MISCHA VIOLIN, left, conductor at Radio City Music Hall, New York, receives from his associates there, Viola Philo and Jan Peerce, a marble paper weight on which is set a bronze violin and laurel wreath. The gift was made following his recent Carnegie Hall concert. (Photo by Michael Caputo.)

(BELOW) *MARISA MOREL, Italian soprano, formerly of La Scala and Salzburg and now of the Metropolitan, with Mozie, her dog, who barks whenever a singer slips from pitch.*

(LEFT)

WILBUR and FLORENCE EVANS at Atlantic City between engagements of the American baritone.

SIGURD NILSSEN, basso, after his Town Hall, New York, recital on February 25. (Photo by Ella Barnett.)

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SIXTIETH YEAR

Vol. CXIX—No. 6
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MUSICAL COURIER

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New York, N. Y.
March 15, 1939

Prague Music Lovers Hear Unfamiliar Janacek Works

Other Czech Composers Also Featured—Sudeten Radical in Concert of Own Creations

By GERTH-WOLFGANG BARUCH

PRAGUE.—Unknown early works by Leos Janacek were introduced by the Orchestral Association, Isa Krejci conducting with aplomb and musical intuition. Unfortunately, the three novelties were of more historical than musical interest: a romantic suite, an *adagio* of rather commonplace themes, and an overture to the opera Jenufa. In addition to these numbers, the program also included a suite by Jaroslav Jezek, Mozart's Prague Symphony, and Gluck's Don Juan ballet music.

NEW CHAMBER MUSIC

Umelecka Beseda called attention to new foreign works: the sixth symphony, for soprano, contralto, tenor, bass, oboe and cello, by Darius Milhaud being the outstanding opus on the list. The listeners were also pleased with Symphonische Musik for nine solo-instruments (Ernst Krenek), Pastorale und Tanzweise (Karol Rathaus) and Aus dem Beduinischen Divan, choruses by Felix Petyrek. M. Kabelac expertly directed the vocal and instrumental ensembles.

Another list under the same society was devoted to native composers, Janacek's Day-Book of One Who Vanished forming the second part of the program. This unjustly neglected vocal work was preceded by Children's Songs (Vaclav Smetacek), Hymns to Life (Frantisek Picha) and Female Choruses (Josef Suk). Bronislav Chorovic (tenor), Vaclav Stepan (pianist) and Kabelac (conductor) shared the evening honors.

The Manes Art-Union delighted its members with a concert of contemporary compositions. Vaclay Holzknecht won praise for his excellent interpretations of Piano Sonata 1936 (Hindemith) and Rhapsody 1938 (Jaroslav Jezek). Zdenek Otava, bass-baritone of the National Theatre, was admired in four sacred songs by Isa Krejci; Marie Budikova-Jeremais succeeded in difficult Nezval Lieder (Pavel Borkovec); and the Kabelac Chamber Choir won laurels in madrigals (Isa Krejci) to words by K. H. Macha.

Urania deserves praise for drawing attention to Viktor Ullmann, radical representative of the Sudeten district. A large audience applauded his piano sonata, six Lieder on words by Albert Steffen, and second string quartet. Performers were Franz Langer (pianist), Harriet Henders (soprano) and the Klein Quartet.

Marie Siegmund, soprano, and Walter Windholz, baritone, were acclaimed in first auditions of Gesang des rollenden Globus, song cycle by Hans Schimmerling, based on poems about the white, yellow and black races by Josef Luitpold.

CHORAL PROGRAMS

Typographia Choir induced a packed house to cheer choruses by Boleslav Vomacka, an outstanding Czech com-

(*Continued on page* 36)

Economic Chaos Hampers Musical Life in Mexico

Dearth of Concerts and Few Visiting Artists—Many Native Tonalists Emigrating Elsewhere

By VERNA CARLETON MILLAN

MEXICO CITY.—It is sad, indeed, to realize that the fate of music depends on the economic status of a country. No doubt some future society will find means to subsidize its musical life in such a way that it will flourish, quite independently of all economic problems. But here in Mexico, as a result of the wofully depreciated currency, a veritable crisis exists. If some way is not found to solve this problem, our children may well grow up without ever having heard the ripe mastery of a Toscanini, a Heifetz or any other first rate talent.

The problem of a depreciated currency works in two ways; on the one hand, many foreign musicians find it not worth their while to give concerts here because they cannot receive even a fraction of the fees paid them by managers in other parts of the world; on the other hand, Mexican musicians, in order to earn a living, must leave the country and seek their laurels on other shores. As a result, Mexico, once a center of musical activities, has become almost as barren as the proverbial desert, with only a few stray concerts here and there to brighten our lives. Is it any wonder that Mexican musicians are turning to the movies as a source of income, when concerts no longer pay?

NEW FILM MUSIC

Among the musicians who have recently composed music for Mexican pictures are Raul Lavista (young composer of great originality) and Silvestre Revueltas. Revueltas has taken to the movies with the same gusto and enthusiasm with which he does everything. The music for his latest picture, an adaptation of the prize novel, El Indio, of Lopez y Fuentes is firmly-knit, richly saturated with native color and rhythms. As yet, the music in Mexican films is but a mere accompaniment to the action. The day that some producer decides really to feature the music and make everything else a secondary consideration we should have something fine indeed.

LO, TWO RECITALS!

Pablo Castellanos, young Mexican pianist, born in Los Angeles, who was heard here as soloist last summer with the Mexican Symphony Orchestra, gave an all-Bach recital recently, wholly delightful. Despite his youth, Castellanos furnished a reading of Bach that was poised and assured. Particularly good was his interpretation of the Italian Concerto.

The American dancer Waldeen was seen here twice, assisted by the Mexican pianist Fausto Garcia Mendeles. Waldeen belongs to that vital school of interpretative dancers whose art penetrates far beyond the mere surface of life. Some of her compositions are unforgettably dramatic. She moves with effortless grace that lends itself particularly well to the fluidity of the classic composers. She danced to music by Bach, Handel, Beethoven, Debussy, Medtner and others.

Rome Opera Gives Falstaff In Honor of Chamberlain

Il Duce Present—Madam Butterfly's First Full Houses—Mascagni Conducts Concerts

By STELLA SAXTON

ROME.—In conjunction with Prime Minister Chamberlain's visit to Rome, the Royal Opera staged a brilliant *gala* performance of Verdi's Falstaff. Mario Stabile was the able Falstaff, interpreting his role with ease and mastery. La Bottega Fantistica, ballet by Rossini-Respighi, closed the evening's entertainment.

The later calendar featured Lualdi's Figlia del Re, Cilea's Arlesiana, Wagner's Tristan and Isolde, and Bellini's Sonnambula. Tito Schipa, Margherita Carosio, and Giacomo Vaghi were the principal singers.

For the first time in its career, at the Royal Opera, Madam Butterfly has been given to sold out houses. Against charming stage settings and with Victor de Sabata the magician-director, Puccini's opera won an average of eighteen curtain calls for itself, conductor, and Lucia Albanese in the title role.

NEW TENOR "FIND"

A discovery of the present season is Antonio Salvarezza, promising young tenor, who made his Rome debut after singing in South America and numerous Italian theatres, appearing in Alfano's Resurrection. The Italian musical world expressed mild alarm some years ago at the seeming lack of vocal talent to carry on its great lyrical traditions, but with the advent of young Salvarezza and Galliano Masini (last year's "find") opera seems in a fair way to be well served for the present.

CONCERTS

Chester Aldrich, director of the American Academy at Rome, and Miss Aldrich recently presented the Pro-Arte Quartet of Brussels in a pair of concerts. The program comprised a Mozart quartet, Malipiero's Cantari alla Madrigalesca, and Ravel's quartet.

A pair of Mascagni concerts, under the composer, provided some excellent musical fare. Previtali, dashing young Italian conductor, made one of the seances memorable with his fiery interpretations.

Toscanini Offers a Wagner Novelty

Conductor Concludes Series with NBC Orchestra—Program Includes Discarded Prelude to Act III of Tannhäuser

By HORACE JOHNSON

Arturo Toscanini's seasonal farewell on February 25 with the NBC Orchestra was all-Wagner. There was the overture to The Flying Dutchman, a recently discovered sketch by Wagner of his overture to Act III of Tannhäuser, the overture and Bacchanale of Tannhäuser, the prelude and Liebestod from Tristan and Isolde, Siegfried's Rhine Journey from Götterdämmerung and the Ride of the Valkyries from Die Walküre.

Musicianly interest centered on the Wagner sketch of the Tannhäuser Act III prelude which was recently found in the archives of the Congressional Library in Washington, D. C. This work was memorized by Toscanini in twenty-four hours and he directed it as if he had been completely familiar with it for years. As music, it is not in any particular as fine a composition as the prelude to Act III which Wagner finally entered in his monumental Tannhäuser score. It employs the Tannhäuser Narrative theme at great length and with too much repetition. There are passages for woodwinds (not always scored with Wagner's consummate skill), alternating with string movements, that tend to make the work as a whole lack coherency. Climactically it suffers from diffuse treatment. But as a score to be studied in comparison to the Act III prelude with which we are all familiar, it shows how remarkable a composer was Wagner and in this way is doubly illuminating to any composer of orchestral works.

This entire performance by Toscanini was one of the most memorable concerts ever presented. It is impossible to express in words the incomparable interpretations the great master conductor offered. The Tannhäuser Bacchanale has never been played, we believe, with such lightning precision and mounting emotional abandon; the Tristan music has never been heard with more poignant beauty; and the same may be said of the other Wagnerian excerpts. For many minutes the audience cheered Toscanini and his men at the concert's conclusion.

STEINBERG CONDUCTS

Hans Wilhelm Steinberg (of Palestine), assistant to Toscanini, succeeded on March 4 to the temporary conductorship of the NBC Orchestra at Studio 8H

(*Continued on page* 31)

Metropolitan Plans New Sixteen-Week Season

The 1939-1940 Metropolitan Opera season, opening on November 27, will again be of sixteen weeks' duration. The schedule of Monday, Wednesday, Thursday and Friday evenings and Saturday afternoons, with popular-priced Saturday night performances, again will be observed. The annual spring tour will be longer next season and follows the end of the New York season on March 17. Earle R. Lewis, assistant general manager, announced that present subscribers have until May 9 to retain their present locations.

Amsterdam Wagner Society Stages Marriage of Figaro

Bruno Walter's Conducting Acclaimed—Biedenharn Recital Wins Favor—Twelve-Tone Piano Music Heard

AMSTERDAM.—The Wagner Society, under the management of Dr. Cronheim, presented Mozart's The Marriage of Figaro at the Stadtschouburg, an event which will long remain memorable in local operatic history. In fact, it seemed that the bygone days of the Salzburg Festival had re-appeared, this time in Holland. Under Bruno Walter, the Concertgebouw Orchestra played Mozart's sparkling music with flawless technic, while several Salzburg singers appeared in principal roles. Mariano Stabile as Figaro was the embodiment of brilliance and humor, and Margit Bokor as Susanna delighted with her charming acting and rich, warm voice. Others were Angelica Cravcenco, Tancredi Pasero, Tatjana Menotti and Auliki Rautawaara. Mozart's masterpiece, sung in the original Italian text, seemed to prompt the chilly Dutch temper to overflowing warmth, for the wildest ovations were given Walter and his company throughout the evening.

BIEDENHARN RECITAL

Though Dutch people, like others, are apt to favor their own artists, they are none the less enthusiastic about guests who present first rate performances. This was the case with Emylon Biedenharn, whose Lieder recital won her a stirring reception. It is seldom that one hears such a warm, flexible, and intense contralto as Miss Biedenharn's, and the way in which she uses it to ennoble her numbers is highly commendable. Her singing of Schubert's Allmacht had something of the Handel oratorio style crystallized into a Lied. The audience recalled Miss Biedenharn repeatedly, and gave her an ovation at the end of the recital.

Trios are particularly favored in Holland. At present two groups are much in evidence: the Concertgebouw Trio (Henriette Boosmans, pianist, Zimmermann, violinist, Rafael Lanes, cellist) which, in addition to the usual repertoire, is specializing in modern French and Dutch works; and the Rijnberger-de Groot-Lentz Trio, which is concerned mainly with Dutch and German classics. Both groups have their faithful followers who fill the halls at every appearance. Wilhelm Andriessen, pianist, also enjoys great popularity, his latest recital showing again his poetic imagination, well-founded technic, and romantic trend.

Amidst the abundance of song recitals and chamber music programs, mention should be made of the excellent Lieder recital given by Else Pella, whose splendid soprano and charming manner served her in making an evening of song memorable. She was admirably accompanied by her husband, Paul Pella.

NEW MUSIC

The Netherlands Section of the International Society for Contemporary Music, under Paul F. Sanders, recently gave a program devoted to Austrian compositions, of which Anton von Webern's experimental piano work based on the twelve-tone system (played by Peter Stadlen) was particularly remarked. Hans Erich Apostel's charming Lieder and piano pieces were pleasingly sung and played by Hans Gruys and Peter Stadlen.

The Netherlands Association for Contemporary Music, headed by Daniel Ruyneman—an interesting and original Dutch composer—presented Hendrik Andriessen's *a capella* Mass. An effective work, it was effectively sung by the Utrecht Women's Choir, under Karin Kwant Törgen. An unusual opus was a quartet for cellos, by Ruyneman, brilliantly presented by the Brussels Cello Quartet.

RUDOLPH RÈTI

APPEARS IN NEW YORK

DOROTHY CRAWFORD

presented a program of her Original Character Sketches at the Guild Theatre, New York, on March 12. Miss Crawford has appeared in annual coast-to-coast tours in this country and Canada and in May, 1938, made her London debut. She returns to England for another tour this spring.

Reiner to Conduct First Production of American Lyric Theatre

Appointment of Fritz Reiner, conductor of the Pittsburgh Symphony Orchestra, as conductor of the American Lyric Theatre's first presentation has been announced by Lee Pattison, managing director. The folk opera, The Devil and Daniel Webster, by Douglas Moore and Stephen Vincent Benet, is to be given under Mr. Reiner's direction.

The second production, Susanna, a musical romance by Clarence Loomis and Sarah Newmeyer, based on songs of Stephen Foster, is to be directed by André Polah, conductor of the Syracuse (N. Y.) Symphony Orchestra. An evening of ballet by the Ballet Caravan is to be conducted by Fritz Kitzinger, former conductor of the Berlin Staatsoper. All productions are in cooperation with the League of Composers.

In announcing the formation of the new organization, Mr. Pattison said:

"Musically and artistically America has come of age. Our composers are recognized in the fields of symphonic and chamber music; our poets and dramatists increasingly interpret the spirit of the people. History shows, however, that the artistic life of any country is not fully rounded out until it has its indigenous opera.

"With the exception of the English-speaking countries, every nation in the civilized world has built an artistic structure on its own folk material in its native language and idiom.

"It would seem that the time has come for the fusion of the recognized abilities of the American composer, dramatist, singer, choreographer and stage director into what might be freely termed an American National Opera.

FRITZ REINER

"The American Lyric Theatre, Inc., believes that the present widespread interest in opera will develop into a significant force in the life of the nation only when the words are sung in the language of the audience. Consequently, all productions will be sung in English.

"It is felt that the season to be inaugurated in April will not only provide a much-needed opportunity for our American composers to be given public hearing, but it will undoubtedly act as a stimulus to the further development of our rich cultural assets, and encourage further comment on the American scene."

Paderewski Returns for First American Broadcast Concert

Ignace Jan Paderewski opened his current American tour with his first broadcast in the United States on February 26. For an audience of 1,500 invited guests in the NBC studio the seventy-eight year old master pianist played the Beethoven Moonlight Sonata, impromptu in A flat by Schubert, Chopin's ballade in A flat, Liszt's transcriptions of Chopin's Polish songs, My Joys and The Maiden's Wish and finally the polonaise in A flat by Chopin as well as his own Melody in B major. Repeatedly called for encores, Mr. Paderewski performed his own minuet twice.

This was a reverential and moving recital. Frail and almost ghost-like in appearance, the aged pianist was greeted by his standing audience with ovational applause and at the end of the broadcast by cheers that released the intense emotions of the people who were fortunate enough to hear him.

H. J.

Menuhin Sails for European Tour

Yehudi Menuhin sailed on the SS. Queen Mary on February 25 with Mrs. Menuhin, his father Moshe and his accompanist, Hendrik Endt, to fulfill engagements in twenty European cities including metropolitan centres of England, Scotland, Holland, Belgium and France. The violinist appears in Albert Hall, London, on March 26 and April 16. Following his tour he plans to spend the summer at his ranch in the Santa Cruz mountains, California, in preparation for his second world tour, opening in September and including concerts in the United States, the British Isles, South Africa, Australia, New Zealand and Pacific islands. He will then spend two seasons in retirement for further research and study.

Milan Opera Restores Rabaud's Marouf

Marinuzzi Leads Colorful Performance

MILAN. — The restoration of Rabaud's Marouf to the Scala repertoire was of unusual interest. The work had not been given here since 1917, when the composer conducted, probably because of the obvious subtleties of the score and complexity of the staging. The present performance was splendid from every point of view, meeting with warmest approval of public and press. It was done in the traditional Scala manner of interpretation and mounting—a gorgeous evocation of the Thousand and One Nights.

Under Marinuzzi, who succeeded with a perfect orchestral and vocal ensemble, Giovanni Malipiero (Marouf), Mafalda Favero (Princess), Maria Pedrini, Gino del Signore, Afro Poli, Vincenzo Bettoni and Salvatore Baccaloni interpreted their roles in fine style.

Special praise is given these artists for their clear diction (Carlo Clausetti translated the text by Lucien Nepoty) as well as commendation to Nives Poli for his imaginative choreography. Mario Frigerio was responsible for the staging, and Giovanni Grandi for the scenery and opulent costumes. An extraordinary vision was offered at the end by the caravan, when men, women, horses and camels filed off the stage. The opera and protagonists were enthusiastically received throughout the evening.

Besides Marouf, La Scala offered two other restorations: Bellini's Sonnambula, under Marinuzzi, and Puccini's Boheme, conducted by Berrettoni.

CONCERT LIFE

The Societa del Quartetto presented Zino Francescatti, French violinist, in the first seance of the new year, the artist winning his customary merited success.

Un'ora di musica offered the Fribourg Trio (Edgar Lucas, Ernst Duis, Johannes Abert) in a rare list of fifteenth to eighteenth century compositions by Schlick, Isaak, Amerbach, Schein, Scheidt, Telemann and Handel, played on the instruments of the various epochs.

Amici della Musica presented the Italian Trio (Casella, Poltronieri, Bonucci) in a program of Beethoven, Schumann and the first local hearing of a trio by Margola.

Nikita Magaloff, pianist, gave a varied program under the auspices of the Ufficio Concerti, displaying neat technic, refined sensibility, and interesting personality.

The Teatro Arcimboldi staged The Gentle Prince, an oriental fairy-tale by Mary Tibaldi Chiesa, with graceful music by Armando Mercuri.

MARY TIBALDI CHIESA

Bruno Walter Here to Conduct Orchestras

Bruno Walter, conductor, arrived in New York on March 3 to inaugurate a five-week series with the National Broadcasting Company Orchestra. He then goes to Washington, D. C., at the invitation of Dr. Hans Kindler to conduct the National Symphony Orchestra in a series of programs.

Enesco Leads Roumanian Works As Guest with Philadelphians

Vladimir Golschmann Conducts and His Brother Vladimir Plays in Same Concert—Menuhin Recital and Chamber Novelties Applauded

PHILADELPHIA.—The Philadelphia Orchestra concerts of February 24 and 25, marked the second week of Georges Enesco's appearances as guest conductor. The first part of the program was devoted to Roumanian works, Mr. Enesco's delightful second orchestral suite, Two Roumanian Carols by Dragoi and Chef cu lautari (Merrymaking with Fiddlers) by Lipatti. All were finely played and pleasing to the listeners. It remained for the last part to form the climax, in the presentation of Beethoven's Eroica Symphony, to which Mr. Enesco gave a superb reading. His popularity with the audiences was amply demonstrated.

THE BROTHERS GOLSCHMANN APPEAR

On March 3 and 4, Vladimir and Boris Golschmann were the unusual attraction at the Philadelphia Orchestra concerts. Seldom have two brothers, equally noted in their musical attainments, been heard on the same orchestral program here. Vladimir Golschmann, conductor of the St. Louis Symphony Orchestra, has appeared here before with success, and again created a fine impression by his masterly interpretation of the Berlioz Symphonie Fantastique and the Ravel suite (No. 2) from Daphnis et Chloé. The orchestra responded magnficently and gave an excellent performance. Boris Golschmann, pianist, played the lovely Mozart concerto in D minor, with beauty of tone, crystal clarity, and masterly comprehension. Both artists were cordially received.

ENESCO IN YOUTH CONCERT

The fifth Concert for Youth, given by the Philadelphia Orchestra this season, took place on February 22, with Saul Caston, associate conductor, in charge of the first part of the program. It opened with the Beethoven Egmont Overture, excellently done, followed by the songs, Battle Hymn of the Republic and The Star Spangled Banner, sung by the audience in tribute to Washington's birthday. Georges Enesco then appeared as soloist in the Brahms concerto for violin. Mr. Enesco played his own brilliant cadenza in the first movement of this glorious work, and was warmly applauded at the close. In the last part of the program he conducted his own symphony (No. 1) in E flat and Roumanian Rhapsody (No. 1), both of which had been played for the regular concerts of the previous Friday and Saturday. The Youth group seemed equally appreciative of these compositions, and their authoritative interpretation. As an encore the orchestra, under Mr. Enesco, played Merrymaking with Fiddlers by Lipatti.

MENUHIN'S RECITAL

Yehudi Menuhin appeared in recital at the Academy of Music, on February 23, as the fourth attraction in the All Star Concert Series managed by Emma Feldman. This was Mr. Menuhin's only Philadelphia recital this season, and also the final one of his American tour. His program included the Handel sonata (No. 6) in E major, the Bach partita (No. 3) in E major, for violin alone and the Mendelssohn concerto in E minor (op. 64) with a group of smaller works. His amazing technic and beautiful tone were again in evidence as always when this young virtuoso plays, and he again wove a spell around his listeners, which was scarcely satisfied with four encores. He was ably assisted at the piano by Hendrik Endt.

MODERN CHAMBER PROGRAM

The second program in the Modern Chamber Music Series, was given on February 27, featuring music of Poulenc, Ravel, Debussy, Hindemith, Nordoff, Elwell and Nin-Culmell, with the following artists participating: Allison R. Drake, Henry Harris and Paul Nordoff, pianists; John Delanci (oboe), Manuel Zegler (bassoon), Clyde Dengler (tenor), Katherine Lippincott (accompanist), Vincent Giusini (saxophone), Trude Gundert (viola), Elsa Hilger (violoncello), Lois Putlitz (violin), Anthony Zungolo (violin), Simon Asin (viola). Regrettably, lack of space prevents a detailed account of these interesting modern works and their excellent performance.

Jeanne Behrend, pianist, gave the second in her series of three, devoted to piano works of American composers. Those represented on this program were Bloch, Gershwin, Griffes, Godowsky, Guion, Jacobi, Chasins, Haubiel, McCollin, Copeland, Marion Bauer, Farwell, and as an encore Miss Behrend played one of her own scores. M. M. C.

IN SOLO OFFERINGS

SONIA SIMMONDS,

contralto, was soloist on March 3 with Edvard Moritz' Ensemble in New York on March 3. (Photo by Marcus Blechman.)

Florence Easton on Juilliard Summer School Faculty

Florence Easton, former Metropolitan Opera soprano, has been added to the vocal faculty of the Juilliard Summer School. Other members are Lucia Dunham, Fraser Gange, Charles Hackett, Belle Julie Soudant, Matja Niessen-Stone, Bernard Taylor and Ella E. Toedt. Coenraed V. Bos against conducts his coaching classes in vocal repertoire.

Warsaw Festival Program Eclective

WARSAW.—The seventh International Society for Contemporary Music Festival will be held here, April 14 to 21. Thirty-four works by as many composers make up the five programs.

AT HISTORIC CONCERTGEBOUW

EDOUARD GROBÉ and COENRAAD V. BOS

at Amsterdam, Holland, where the young American tenor presented an all-Lieder program on February 18 at the Concertgebouw with Mr. Bos at the piano.

San Francisco Fair Music Uncertain

Opening Finds Plans Largely Incomplete—Monteux Leads Local Premiere of Sacre du Printemps—Stokowski and Hindemith Baton Guests

SAN FRANCISCO.—Music-making in this community, ordinarily heavy in February, reached specially festive proportions during the month of the opening of the Golden Gate International Exposition. The fair itself, however, was inaugurated without benefit of music except that of its own band, and the whole question of music on Treasure Island remains a cipher.

That the San Francisco Orchestra will play there seems certain, but when and for how long is still a mystery and few other musical attractions are known to have been settled upon. Mrs. Coolidge will bring out her own Coolidge Quartet, and the Goldman Band will be on deck during the mid-summer. During the first weeks the General Platoff Don Cossack Choir gave daily concerts in the Hall of Western States; an excellent modern dance group headed by Myra Kinch likewise held forth daily in the WPA theatre in the Federal Building, and the local wing of the Federal Music Project presented a few orchestral and choral concerts.

LE SACRE INTRODUCED

In town the San Francisco Symphony Orchestra and the Monte Carlo Ballet provided the high spots of the month. Pierre Monteux opened February with a thrilling performance of Stravinsky's Rite of Spring, the first this city has had, and the work once considered the outer limit of musical decadence received an ovation such as few modern compositions can win from an audience that leans in its tastes a bit toward the conservative side.

Leopold Stokowski appeared as guest conductor with the orchestra, presenting a program of standard classics and one extraordinary new-old novelty. This was his own transcription of Moussorgsky's Night on Bald Mountain, which was given its world premiere. The new version is based upon one of Moussorgsky's several originals, plus, one suspects, a good bit of Stokowski. It has been made far wilder and freer in its rhythms, its harmonic texture and its instrumental piquancy, and reveals altogether new possibilities in this work, which, in the standard Rimsky-Korsakoff version, sounds a bit like sham Berlioz. I suspect the country at large will hear it in Stokowski's forthcoming full-length Disney picture.

HINDEMITH GUEST CONDUCTOR

At another symphony concert Paul Hindemith conducted his magnificent concert music for brass and strings, and played the solo in his (to me) somewhat baffling viola concerto Der Schwanendreher. Hindemith was also represented in a highly important fashion in the Monte Carlo's eight local performances (six of them with Monteux and the orchestra) with the score of his sonorous and noble St. Francis.

The Monte Carlo's repertoire for the year has by now been thoroughly discussed in these columns. Suffice it for a local report to say only that all the new and all the old ballets were given here, with enormous success both for the works and their distinguished interpreters.

Important solo recitals were given by Marian Anderson, Josef Hofmann, Kathryn Meisle and Clifford Souzé, the last-named one of the most promising of the young pianists who reside here. Trudi Schoop and her Comic Ballet also did much to add to the gaiety of the fair fiesta. A. F.

Daughter Born to Mme. Alexandre Tansman

PARIS.—Alexandre Tansman, eminent composer. and Mme. Tansman, the former Colette Cras, have announced the birth of a daughter, Mireille-Aline. I. S.

YOUTHFUL BOW ARTIST

CESARE SODERO, JR.,

twelve-year-old violinist, was soloist on February 21 at the Waldorf-Astoria Hotel, New York, for the Mendelssohn Club, of which his father is conductor. He played works of Mendelssohn, Kreisler, Bruch, Wieniawski and Sarasate.

NEW YORK CONCERTS

FEBRUARY 21

György Sandor The American debut of György Sandor, young Hungarian pianist, reputed to be a pupil of Bartok and Kodaly, took place in Carnegie Hall before a large audience. Mr. Sandor played on a Bösendorfer-Moor Double Keyboard Piano, giving a display of phenomenal mechanical brilliance in such matters as octave scale passages, especially in Brahms' formidable Paganini variations. He also presented two Bach excerpts, the Liszt Dante sonata, a Brahms intermezzo, and shorter pieces of Liszt, Chopin, Schumann, Bartok, Debussy and Stravinsky. In more reflective passages the young artist showed witchery of legato style, though in the main his exploits were of the virtuosic variety. Especial interest centered in his first performance in this country of a Bartok *morceau*, The Chase. The listeners gave him fervid applause, indicating belief that they were hearing a new personality of more than usual attainments.

RUDOLF SERKIN

ADOLF BUSCH

FEBRUARY 22

Rose Dirman As recital-giver at Town Hall on Washington's birthday afternoon, Rose Dirman, soprano, brought an uncommonly appealing lyric voice to a wide selection of numbers, including some novelties. The first group included arias of Gluck and Ariosti, Haydn's Mermaid's Song, and Mozart's Ch'io mi scordi (K. 505). A Schubert group listed a first-time hearing in this country of the Lied in der Abwesenheit, as well as Geheimes, Non t'Accostar (posthumous), La Pastorella and Klärchen's song, Freudvoll und leidvoll. In lyric airs, Miss Dirman's evenly developed scale and silvery tones were especially wooing to the ear. In Lieder and more dramatic numbers, there were moments when deeper sounding of emotional values would have added to the impressiveness of her work. The final sections included works of Paul Nordoff, Wintter Watts, Debussy (aria from La Demoiselle Élue), Roussel, Manuel Rosenthal and Koechlin. Celius Dougherty was a good accompanist.

Philharmonic-Symphony String Quartet Four distinguished musicians, first desk men of the New York Philharmonic-Symphony Society, united to present a string quartet list for a large and approbative Town Hall audience. Mishel Piastro, concertmaster of the orchestra, and Imre Pogany were the violinists; Zoltan Kurthy, the violist, and Joseph Schuster, the cellist. Mozart's C Major quartet (K. 465), Schubert's in G major (op. 161) and the Brahms C minor (op. 51) comprised the program. As expected, the new foursome revealed richness of tone and patrician approach to their scores. The Mozart was read in serious fashion, rather than lightsomely. The Schubert score, particularly the *andante* and *scherzo* passages, was delivered with fine unity of ensemble. In the Brahms the quartet disclosed potentialities that will probably be realized at future sessions. The vigor of their performances was refreshing, and in strong contrast to some over-refined examples of chamber music playing. Their reception was enthusiastic.

FEBRUARY 23

Philharmonic Orchestra Two members of the ensemble were soloists at this Thursday night concert of John Barbirolli and the Philharmonic-Symphony Society, although they were unnamed on the program. Joseph Schuster, cellist, and John Amans, flutist, however, had ample opportunity to disclose their keen musicianship and artistry in Haydn's D major symphony, now listed as No. 13. The intimate work, replete with typical Haydnesque charm, has a second movement which is really a cello solo, while the *minuet* is a captivating flute item, the orchestra giving accustomed support in both instances. Mr. Barbirolli permitted his soloists full sweep and they responded with notable readings. Dukas' poem, La Péri, prefaced by the brass fanfare composed for its original offering as a ballet, proved a quasi-novelty. Instances of Debussyan and Straussian influences are apparent, as are Oriental styles. Mr. Barbirolli gave it an imaginative publication. The fourth symphony of Brahms concluded an interesting list.

FEBRUARY 24

Artur Schnabel Under the auspices of the Student Dance Recitals committee, Artur Schnabel gave his first piano recital of the New York season at Carnegie Hall. Schubert's posthumous sonata in C minor opened a list of intellectual makeup, interpreted with the formidable musicianship and technical skill of this performer. He gave a lyrical, poetic treatment to many pages of this somewhat episodic composition, and succeeded fairly well in fusing its disparate elements into an artistic whole. Weber's sonata in A flat major (op. 39), rarely played today, had a glamorous reading in which its virtuosic brilliance and somewhat naive romanticism were effectively set forth. The concluding item was Beethoven's recondite and technically forbidding Hammerklavier sonata (op. 106), the final movement being a supreme example of triumph of mind and fingers over a huge and not too easily integrated design. Mr. Schnabel seemed in more than usually potent interpretative mood, and his playing had a variety of tonal coloring and decisive dramatic spirit that called forth ovations and many recalls from his hearers.

FEBRUARY 25

Sigurd Nilssen An interesting program including several unhackneyed items was presented with his usual authority and rich emotional voice by Sigurd Nilssen, bass, for a Town Hall matinee audience. Mozart's Per questa bella mano, Loewe's Tom der Reimer and early French and Basque items as well as numbers of Handel, Wolf, Franz, Grieg and others made up a thoroughly interesting list. Notable stylistic sensitivity and impeccable diction were among the facets of this operatic basso's art disclosed for an appreciative audience. Vladimir Padwa was an effective accompanist.

Ruggiero Ricci An erstwhile prodigy, now grown to nearly nineteen years of age, Ruggiero Ricci, violinist, made his first New York appearance in three years at a Carnegie Hall matinee. His opening delivery of the Vivaldi-Respighi D major sonata disclosed that during his absence the former *wunderkind* has grown materially in artistry. Full and rich tone, technical deftness and poised and sure approach were revealed not only in this but the ensuing Paganini-Wilhelmj D major concerto with the Emile Sauret cadenza and the Brahms A major sonata. The unaccompanied Bach chaconne showed a command of technical dexterity. Then came items of Ysaye, Suk and Sarasate, revealing his plasticity of style. Brooks Smith gave able pianistic support.

FEBRUARY 26

Philharmonic Orchestra Robert L. Sanders conducted his prize-winning Little Symphony in G at this Sabbath matinee of the Philharmonic Orchestra in Carnegie Hall. The opus deserves the title "little," for it is a brevity. After an opening in Mozartean idiom, there is an abrupt change of mood and then a return to the first style. The second part is in folk music fashion, and the score concludes with a fugue the basic theme of which owes allegiance to Handel's Messiah, although the composer has accorded it somewhat modern garb. Attractive, unpretentious and skillfully arranged, the work warrants retention in repertoire. Mr. Sanders read it with authority and the orchestra played it with understanding. Eduardo del Pueyo, Spanish pianist, who had made his debut the previous night in the same work, was soloist in Schumann's A minor concerto. Refinement of approach, deliberateness of reading and technical deftness marked his work although he failed to appreciate the romantic richness of the score. The Brahms fourth symphony was given its third consecutive offering as the final number, Mr. Barbirolli conducting this and the Schumann opus.

Clifford Curzon An ideal combination of virtuoso technic and romantic style of delivery was revealed by Clifford Curzon, English pianist, at his debut in Town Hall on this afternoon. Beethoven's variations and fugue on a theme from Prometheus (op. 35) disclosed the newcomer as technically proficient and dexterous. Four impromptus of Schubert and the Schumann G minor sonata showed subtlety of delivery, nuancing of richness and velvety tone that however at the same time did not lack in size. His Liszt group, embracing Funerailles, the Petrarch Sonnet and Mephisto Waltz revealed command of style and well-grounded keyboard technic as well as control of *bravura* episodes. It was one of the outstanding piano programs of the season.

Juilliard Graduate School Alumni Concert The first concert of a series under the auspices of the Alumni Association of the Juilliard Graduate School presented an interesting program of new and older music in Town Hall. American works commissioned by the association were given premieres—three chamber sonatas by Norman Cazden for clarinet, for viola and for both these instruments, played by Arthur Christman and Harry Hyams, an original working-out of modern instrumental patterns, and an invigorating sextet for clarinet, piano and string quartet by Aaron Copland, richly scored and highly vital in its rhythmic ingredients. The latter score was played by Judith Sidorsky, pianist, Mr. Christman, and a quartet composed of Paul Winter and Harry Rosoff, violins, Emanuel Vardi, viola, and Bernard Greenhouse, cello. Raymonde Delaunois, soprano, sang superbly Ravel's Trois Chansons Madécasses, ably accompanied by Arthur Lora, flute, Mr. Greenhouse, cello, and Sergius Kagen, piano. Dittersdorf's quartet (No. 5) in E flat major was done with spirit by Michael de Stefano and Harry Friedman, violins, Mr. Hyams, viola, and Milton Forstat, cello. The crown of the afternoon was the playing of three rare and beautiful *ricercari* by Frescobaldi by a string quartet composed of Messrs. de Stefano, Friedman, Hyams and Forstat.

MAURICE EISENBERG

SIGURD NILSSEN

ARTUR SCHNABEL

RAYA GARBOUSOVA

Editha Fleischer Returning after an absence of three years, Editha Fleischer, erstwhile Metropolitan Opera soprano, was ovationally received at her Town Hall *soirée*. She showed that her artistic versatility has not ebbed since her departure. Her program included three arias from Mozart's Così fan tutte, of varying moods, and songs of Schubert, Moussorgsky and Wolf. The voice has grown in volume and its owner knows the art of a sustained long lyric line. Furthermore, Miss Fleischer possesses imagination and insight, and her singing of the Mozart and Moussorgsky items especially disclosed this attribute of her art. Numerous encores gave testimony to the delight of her large audience. Arpad Sandor provided accomplished support at the piano.

FEBRUARY 27

National Orchestral Association For the fourth concert in the evening series in Carnegie Hall Leon Barzin's National Orchestral Association again had a pianist as assisting artist, Webster Aitken participating in Mozart's B flat major (K. 450) opus. Soloist and ensemble offered a crisp, zestful reading of the work that had both imaginativeness and understanding. Handel's ninth concerto grosso (op. 6), opening the program, was somewhat stolidly and robustly read, the solo group and orchestra not always being in agreement. Elgar's Enigma Variations offered contrasting moods. Brahms' Academic Festival Overture, presented previously, brought the concert to a close.

Adolf Busch and Rudolf Serkin That distinguished pair of collaborators, Adolf Busch and Rudolf Serkin, appeared

RECITALS OF THE FORTNIGHT

in their first seasonal sonata recital at Town Hall before a discriminating audience. Bach's sonata in F minor (No. 5) had a serene and poised reading in which intimacy of musical effect and subtlety of contrapuntal interplay were stressed. Delightful spirit and finesse of technical details characterized the pages of Mozart's sonata in B flat major (K. 454), a reading of high stylistic authority and spontaneity on the part of the performers. The final number was Brahms' rich-hued and emotionally moving sonata in D minor (op. 108). The Busch violin art seemed even more magisterial and unostentatious than in the past, and Mr. Serkin's brilliant and powerful keyboard musicianship was ever in evidence. Both were repeatedly recalled, and after the Mozart reading vocal acclamations mingled with the applause.

FEBRUARY 28

Oratorio Society Bach's Mass in B Minor had its annual publication by the 300 choristers of Albert Stoessel's New York Oratorio Society before an approving Carnegie Hall audience. Helen Marshall, soprano; Lydia Summers, contralto; John Priebe, tenor; and Lansing Hatfield, bass-baritone, were the assisting vocal quartet. Instrumental soloists comprised Mischa Mischakoff, violinist; Frederick Wilkins, flutist; Bruno Labate and Carlos Mullinex, oboists; William Vacchiano, trumpet; Harrison Potter at the piano; and Hugh Porter at the organ. Edgar Schenkman was concertmaster of the orchestra of sixty. Mr. Stoessel's reading of this liturgical masterpiece is familiar to most concertgoers. His singers know the dramatic intensity and frequent religious fervor which he draws from its massive pages and they are admirably responsive. Of the assisting group of vocalists, Miss Summers disclosed stylistic appreciation and vocal skill. The others fitted ably into the general scheme.

Raya Garbousova The annual New York recital of Raya Garbousova, Russian cellist, took place in Town Hall before an audience including many compatriots. The comely artist again displayed enterprise in program selection and realized her formidable recreative task with no little vigor, decisiveness and success. Preeminently gifted with a vibrant and expressive cello tone, her reading of Beethoven's fourth sonata (op. 102, No. 1) with Leopold Mittmann as piano associate, had moments of roughshod playing, but also dramatic aspects of seizing sort. In Reger's unaccompanied suite in D minor, the artist had particular success with the tuneful *gavotte* movement, which brought a spontaneous burst of applause. In Saint-Saëns' first concerto (A minor) Miss Garbousova had further opportunity to display a technic of unusually competent sort and poetic appeal. The concluding half of the concert was devoted to Weber's sonatine in A, and short pieces by Stravinsky, Ibert, de Falla and Liadoff-Piatigorsky. The audience was lavish in applause.

MARCH 1

Douglas Moore, Carroll Glenn and Ernst Victor Wolff Continuing his weekly lecture series under the auspices of the Town Hall Short Courses, Douglas Moore discussed the Baroque church sonata on this afternoon. The assisting artists were Carroll Glenn, violinist, and Ernst Victor Wolff, harpsichordist, heard in Corelli's sonata in D and J. S. Bach's sonata in E major. Prof. Moore described the development of this form, showing how the influence of the trio sonata remained in the three-part contrapuntal structure of the works, and also commented on the figured bass and its realization. Miss Glenn gave a spirited account of the violin parts, technically assured and full in tone, while Dr. Wolff's expert knowledge of the music of the period and remarkable digital finesse registered strongly in the clavier scores.

Nathan Milstein In exceptionally fine fettle, Nathan Milstein offered a flawless violin recital at the sixth event in the Hurok Carnegie Hall Series for a rapturously excited audience that included many of his musical compatriots. Beginning with the Vivaldi A major sonata, played with exquisite tone, Mr. Milstein followed this with the Bach unaccompanied partita in B minor, which was presented with lightning virtuosity, impeccable intonation and brilliant beauty, then gloriously played the sonata in F major by Beethoven (op. 24). Particularly well assisted in this work by the excellent accompanist, Artur Balsam, the amazing violinist presented the opus with singing strings that evoked tremendous enthusiasm from his listeners. The program closed with short works by Smetana, Benda, Mestrino and Paganini to which were added many encores.

MARCH 2

Philharmonic Orchestra John Barbirolli offered nothing of novelty for this Thursday evening concert of the Philharmonic-Symphony Society. A late-season consideration of Brahms brought that composer's third symphony in a somewhat stolid and unimaginative reading. Weber's Euryanthe overture, the initial offering, was given a stimulative if uneven delineation. Following the intermission came Ravel's transcription of Debussy's piano sarabande, read with appreciation. The concert concluded with one of Mr. Barbirolli's favorites, Elgar's Enigma Variations, wherein the conductor, lavished his best efforts and his men gave admirable obedience.

MARCH 3

Busch Quartet The Busch Quartet (Adolf Busch, Göesta Andreasson, Karl Doktor and Hermann Busch), opened a series of chamber music programs for a greatly appreciative audience in the Carnegie Chamber Music Hall. Rudolf Serkin, pianist, was assisting soloist in the Dvorak A major quintet in a notable reading that disclosed admirable ensemble and tonal brilliance. Beethoven's E flat quartet (op. 127), the other item on the program, was played with sensitivity and understanding.

Roth Quartet An all-Beethoven program, played as a memorial to the late Richard Copley, manager of the ensemble, was the engaging offering of the Roth Quartet at Town Hall. The quartets heard were those in F minor (op. 95), A minor (op. 132) and F major (op. 135). The foursome seemed in its most impressive tonal and technical form on this evening. Playing on a stage lighted only by a standing lamp, the musicians headed by Feri Roth and including also Jeno Antal, second violin, Ferenc Molnar, viola, and Janos Scholz, cello, gave delightful smoothness of ensemble, tonal fusion and richness to their performances. They demonstrated a serious musical approach and well-integrated interpretative conceptions of the three works. This was chamber music playing at its most ingratiating, both as concerns refinement of effect, adjustment of acoustics and penetration of the composer's intellectual content, particularly in the two later quartets. The audience was rightly extremely enthusiastic.

RUGGIERO RICCI

CLIFFORD CURZON

MARCH 4

William Masselos A young pianistic debutant at Town Hall on Saturday afternoon was William Masselos, who has studied with Carl Friedberg. His playing was arresting in some of its qualities, notably in the flexibility and fluency of his phrasing and the competent nature of his mechanical command of the keyboard. There were promises of much more potent things to come in the interpretative field, but at this appearance he seemed to be led, perhaps by nervous tenseness, to overstress dynamic contrasts in his works.

NATHAN MILSTEIN

ALBERT STOESSEL

While the Bach-d'Albert passacaglia in C minor under his touch sounded its grand tonal pattern with much force and unusual clarity of the various parts, the Brahms sonata in C major (op. 1) was over-percussive in some details and the content not wholly comprehended, though many pages were effectively outlined. Two modern American offerings were Aaron Copland's passacaglia and the seldom-heard sonata of Charles T. Griffes, forcibly interpretated. In a Chopin group the ability to play *bravura* passages showed the young artist as a highly promising candidate for virtuosic honors. The audience was perfervid in its appreciation.

National Orchestral Association For the fourth in the Gabrilowitsch Memorial Concert Series in Carnegie Hall, Leon Barzin and the National Orchestral Association again had Rudolf Serkin, pianist, as assisting soloist, this time in the Mendelssohn G minor concerto. Mr. Serkin's wonted vitality and romantic treatment again lifted a work that without this scintillating treatment might appear of little more than passing interest. Needless to say, his enthusiasm was communicated to the young training players who gave able support. Schumann's Manfred Overture was somewhat unevenly considered and Tschaikowsky's fifth symphony received animated consideration.

Maurice Eisenberg Although an American and former member of the New York Symphony and Philadelphia orchestras, Maurice Eisenberg, cellist, has been spending many years in Europe, where he won elevated rank and high popularity as a soloist. In that capacity he appeared at Town Hall last season, and achieved outstanding success with the public and the critics.

His present concert, of deeply serious nature, offered Brahms' E minor sonata, with musicianly Harry Kaufman at the piano, who cooperated also in the G major sonata of Breval, arr. by Diran Alexanian. As solo numbers, Eisenberg played Bach's suite in C, for cello alone, and a collection of smaller pieces.

The recitalist convinced strongly of his artistic and interpretative powers, and this reviewer does not remember to have heard the Brahms work done with better understanding, or finer contributions of tone and taste, in which Kaufman shared strikingly.

The Bach interpretation was a noble one, broad, authoritative, and flawlessly executed and articulated. Other demonstrations of technical mastery and a wide gamut of expert nuances came to hearing also in the group of lesser *morceaux*. Throughout the program, the pianistic partnership of Kaufman registered with impressive effect.

MARCH 5

Annie Tuma Sunday afternoon saw the postponed recital debut of Annie Tuma, Hungarian contralto, at Town Hall in a program wholly of German Lieder. Miss Tuma, a tall and impressive platform figure with a warm personal quality in her work, sang groups of Schubert, Brahms, Wagner, Strauss and Wolff songs with evident seriousness and maturity of expression. Her voice, when not pushed too hard, had voluminous and dark-hued richness, but in the upper register showed some variability of pitch and lack of tonal focussing. Some of her numbers were done with impressive artistry, particularly the *mezza-voce* singing in Brahms' Sapphische Ode, which had notable poignancy and dignity. Greater restraint in her work would undoubtedly result in increasing its effectiveness. In Brahms' Der Schmied, however, her singing erred in lack of forcefulness. There was excellent accompanimental assistance by Edwin McArthur. The audience was cordial and called for encores.

Philharmonic Orchestra The Sabbath afternoon program which John Barbirolli provided for patrons of the Philharmonic Orchestra held a vivid interpretation of Schubert's Rosamunde Overture; a rather pedantic performance of Brahms' third symphony; and a rousing presentation of Weinberger's *polka* and *fugue* from the opera, Schwanda. Joseph Knitzer, young American violinist, was the soloist, offering excellent delineations of the Chausson Poème and Ravel's Tzigane. The boyish artist has impeccable technic and a warm, vibrant tone that brought him many recalls from the enthusiastic listeners.

Maria Grever A concert devoted to her own works, including her new opera in miniature, El Cantarito, was presented by Maria Grever, Mexican composer, for a large audience

(*Continued on page* 31)

(Photo of Stoessel by Albert Petersen; Garbousova by Albany, Paris; Nilssen by Mitchell Studios; Eisenberg by Apeda; Curzon by Fayer, Vienna.)

Lotte Lehmann Embarks for Tour of Australia

Following a tour of the West, Lotte Lehmann, Metropoliatn Opera soprano, sailed on March 1 from Los Angeles for Australia where she gives twenty concerts under the auspices of the Australian Broadcasting Commission. On March 6 she stopped off at Honolulu for a program there. Mme. Lehmann returns to the United States in July for concerts in summer music centres before starting her regular tour in October.

Boston Orchestra Aided by Balokovic in Carpenter Work

American Composer's Violin Concerto and Roy Harris' Third Symphony Done by Koussevitzky—Zighera Ensemble Plays—Busch, Serkin, Kitain and Otero among Recital-Givers

BOSTON—Zlatko Baloković, gifted Yugoslavian violinist, was soloist for the first time with the Boston Symphony Orchestra at the concerts of March 3 and 4, in the violin concerto by John Alden Carpenter (Boston premiere). As it happened, these were also Mr. Baloković's first appearances here since his initial tour of the United States in 1925-26.

The poise and finish of Mr. Baloković's playing stamped him an artist of feeling and intellectual power. His tone is rich, luminous and pure, and his technical equipment in general is that of a virtuoso. Mr. Baloković was received with utmost cordiality.

The Carpenter concerto is well written for the solo instrument; it is pleasant music, running its course of numerous climaxes in one long movement. A large orchestra, with added percussion, is required. There is abundant melody, and some jazzy touches of rhythm. Mr. Carpenter was present and shared applause with Mr. Baloković and Dr. Serge Koussevitzky, who conducted. The program otherwise included Schumann's fourth symphony, and Strauss' Thus Spake Zarathustra, both magnificently performed.

PREMIERE OF ROY HARRIS' THIRD SYMPHONY

The symphony concerts of the preceding week featured the world premiere of the third symphony by the American composer, Roy Harris. Written last fall, the symphony stands in one long movement that takes about twenty minutes to play. In a program note, Mr. Harris disclosed that the work consists of five sections. If no great masterpiece, the third symphony does show indubitable originality, and represents an increasing mastery of orchestration. Mr. Harris attended the performances. Under Dr. Koussevitzky's devoted care, the symphony appeared to receive impeccable readings. Dr. Koussevitzky also achieved, at these concerts, superlative re-creations of the seventh symphony (Beethoven) and Stravinsky's suite The Fire-Bird.

Myra Hess, who had been soloist in the Beethoven C minor piano concerto at the symphony concerts February 17 and 18, played with her accustomed finesse and poetry the Schumann concerto at the supplementary concerts February 20 and 21.

BUSCH AND SERKIN IMPRESS

A truly marvelous evening of chamber music was provided by those peerless artists, Adolf Busch, violinist, and Rudolf Serkin, pianist, at Jordan Hall, February 28. Their program consisted of Bach's F minor sonata (No. 5); the sonata in D minor (op. 108) and Schubert's C major fantasy (op. 159). Though the weather was bad, the hall was filled by an audience who remained to cheer both performers.

ZIGHERA CHAMBER ORCHESTRA

Bernard Zighera conducted the Zighera Chamber Orchestra in its final concert of the season in the same auditorium the following night. The concert was most noteworthy for excellent performances of Strauss' orchestral suite from the Bourgeois Gentleman and The Flute of Sans Souci by Paul Graener. Amparo Iturbi, making her Boston debut, played with routine competence a Haydn piano concerto in D major. The remaining item of the evening was a lengthy and dullish divertimento of Mozart. In the three seasons of its existence the Zighera Chamber Orchestra (first known as the Boston Chamber Orchestra) has become an important unit in the musical life of the town.

KITAIN AND OTERO BOW

Two recital debuts of the fortnight past have been those of Robert Kitain, violinist, who was heard at Jordan Hall March 2, and Emma Otero, Cuban coloratura soprano, who sang in that hall March 3. Mr. Kitain devoted the balance of his program to concertos by Mozart and Paganini, and the Debussy Sonata. He was accompanied by Leopold Mittmann. Miss Otero, accompanied by Frank LaForge, offered an aria by Donizetti, numbers in Italian, a Debussy group, four songs in Spanish, and Strauss' Tales From the Vienna Woods as arranged by Mr. LaForge. Both violinist and singer were cordially received.

Dorothy Gordon presented at Jordan Hall February 25, another of her enjoyable programs called Around the World in Song and Story.

LITWIN TRIO

A first concert was given by the Litwin Trio at Hotel Vendome February 27. The players are Leo Litwin, pianist; George Millrood, violinist, and Arthur Winograd, cellist. At this concert Mr. Winograd made his Boston debut. The trio selected music by Buxtehude, Brahms and Joseph Jongen.

FLUTE PLAYERS' CLUB

Two scores for flute and piano, Eugene Goossens' Three Pictures, and a sonatina by Vittorio Rieti, were given for the first time in Boston at the Hotel Vendome concert of the Flute Players' Club, February 19. Georges Laurent, first flutist of the Boston Orchestra, and Jesus Maria Sanroma, pianist of the orchestra, were the performers. The program began and ended with trios by Brahms and Schubert, performed by Mr. Sanroma, Richard Burgin, violin, and Jean Bedetti, cello—the latter two also of the Boston Symphony Orchestra.

The Boston Society of Early Music, founded this season, offered a second concert, February 23. Music for harpsichord and viols, by Bach, Couperin, Coperario, Gastoldi and others occupied the program. Olga Averino, Boston soprano, sang Tempo la Cetra by Monteverde and a sacred solo cantata by Franz Tunder.

C. W. D.

Tibbett Acclaimed with St. Louis Men

Maurice Maréchal Also Heard under Golschmann's Baton—Recital Appearances by Bauer, Cassado, Spalding and Schoop Ballet

ST. LOUIS, MO.—Lawrence Tibbett drew two large audiences in excess of the regular subscribers when he appeared as guest artist with the St. Louis Symphony Orchestra at the fourteenth concert pair of concerts. During the first half of the program arias from Mozart's Don Giovanni and Verdi's Masked Ball found the singer in top form, projecting the excerpts with ease and authority. The popular baritone was less impressive in a Wagnerian group which included Blick ich umher from Tannhäuser, Träume from Tristan and the Hans Sachs monologue from Die Meistersinger. Insistent and genuine enthusiasm was rewarded with the Song to the Evening Star as an encore. Vladimir Golschmann programmed the Grétry-Mottl ballet suite from Céphale et Procris; three Debussy nocturnes, Nuages, Fêtes and Sirènes. The latter section, employing a chorus of women's voices singing melody without words, was highly effective and was introduced here for the first time. A spirited performance of Rimsky-Korsakoff's Spanish Caprice closed the proceedings.

Maurice Maréchal, French cellist, gave a notable performance of the Lalo concerto at the final February concerts and was tendered an ovation. His remarkable tone, style and technical facility place him among the truly important exponents of the instrument. Mr. Golschmann's offerings were the Freischütz Overture of Weber and Rimsky-Korsakoff's Scheherazade, both given pointed and colorful readings.

BAUER, CASSADO AND SPALDING PLAY

The Principia Concert and Lecture Course presented Harold Bauer, Gaspar Cassado and Albert Spalding in a trio evening that proved one of the outstanding musical events of the season. Three trios comprising the program were the Brahms B major; the Haydn G major and the Schubert B flat, with a Mendelssohn scherzo as an added extra. Although playing together only occasionally, the ensemble was remarkable for smoothness and authority and the blending of tone was exquisite.

Trudi Schoop and her Comic Ballet made their first St. Louis appearance under Civic Music League auspices and entertained a capacity Opera House audience with delightful satire. An eight-scene narrative, The Blonde Marie, included an operetta in pantomime in which the cast outdid itself in side-splitting gestures.

The first public concert of the St. Louis Women's Symphony Orchestra of seventy members under the baton of Edith Gordon, took place at the Soldan High School auditorium, and a large audience gave enthusiastic approval to the playing of the Russlan and Ludmilla Overture; Schubert's Unfinished Symphony; Tschaikowsky's Andante Cantabile and Liszt's Les Preludes. The playing of the young amateurs was noteworthy and presaged a bright future for the ensemble.

O. C.

MYRA HESS

RECAPTURED HER AUDIENCES ANEW WHEN SHE RETURNED FOR ORCHESTRA APPEARANCES AND IN RECITAL

•

"OUTSTANDING WOMAN ARTIST IN HER FIELD"
"TRIUMPHS AS PIANO SOLOIST With ORCHESTRA"
"MYRA HESS SCORES PERSONAL TRIUMPH"
"BIG OVATION FOR MYRA HESS"
"CHARMS OVER-FLOW AUDIENCE"
"GENIUS AT THE KEYBOARD"

•

Her reappearance called attention with renewed vividness to the fine qualities of her playing, such as its essential and consistent clarity of medium, its sensitiveness and understanding of the music, and its *unswerving taste and artistic musicianship.*

New York Herald-Tribune, Nov. 27, 1938

A performance that *roused to highest enthusiasm* a large audience that clung to each note of the program and paid its tribute with unmistakable eagerness and sincerity.

New York Times, Nov. 27, 1938

The unique, the cherishable Myra Hess returned to activity here on Saturday. Miss Hess's *playing was the essence of poetic fervor and compassion,* her intellectual appreciation of the score balanced by an extraordinary range of colors, an insuperable vitality and quickening fancy.

New York Sun, Nov. 28, 1938

With the *greatest delicacy of touch* at her command, she brought to bear all the warmth of her feeling and her fine musical understanding to the exposition of one of the most beautifully lyric of Beethoven's writings.

Washington (D. C.) Star, Nov. 24, 1938

Miss Hess' tone has a depth and warmth never lost but rather intensified by the necessity of climax.

Chicago Journal of Commerce, Dec. 14, 1938

Her method at the keyboard is based on fineness, but it incorporates bigness and her performance of the Schumann, for all its spontaneity and its luster, was first and foremost *a performance in great proportions.*

Chicago Daily News, Dec. 15, 1938

It is doubtful if she has ever played better or appeared more in the mood than during her recital yesterday afternoon.

Boston Christian Science Monitor, Nov. 14, 1938

Through her ideally conceived and, I might say, *perfectly executed performance* of this concerto, Miss Hess *sets a standard* that will be *difficult* for any pianist *to surpass* in this work, at least, for some time to come.

Cincinnati Enquirer, Dec. 10, 1938

Miss Hess is a pianist whose art has been fired in a crucible of wholehearted devotion to all that is good in music.

St. Louis Star-Times, Dec. 23, 1938

Myra Hess not only *achieved a personal triumph,* but left in the memory of many an ineffaceable recollection of *the very epitome of pianism.*

St. Louis Globe-Democrat, Dec. 23, 1938

This *magnificent pianist* seems to possess all the recognized essentials of *true artistry.*

Buffalo (N. Y.) Courier-Express, Dec. 1, 1938

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Kansas City Players in Two Novelties

Julius Osiier Conducts His Symphonic Poem, and Wiktor Labunski Plays His Piano Concerto—Lawrence, Schipa, Bartlett and Robertson, Monte Carlo Ballet, Gieseking Appear

KANSAS CITY, MO.—The eminent German pianist, Walter Gieseking, was soloist with the Philharmonic Orchestra at the eighth subscription concert on February 2-3, in the Music Hall of the Municipal Auditorium. Bravos and seven recalls attended Mr. Gieseking's superb reading of the concerto (No. 2) in C minor by Rachmaninoff. It was one of the most remarkable demonstrations accorded a visiting artist and was repeated at the second concert, a capacity audience attending, with standees. The musicians under Mr. Krueger were *en rapport* throughout. On the second half, the fifth symphony of Beethoven was given a compelling recreation by Mr. Krueger. The *andante con moto* was projected with shimmering lightness. The versatility of the musicians was notable. Liszt's Mephisto Waltz and Julius Osiier's symphonic poem, Jarl Hakon (in its first performance) conducted by the composer, preceded the Rachmaninoff. Mr. Osiier's melodic, well orchestrated work received a sincere reading.

LABUNSKI PLAYS HIS CONCERTO

The ninth subscription pair of concerts on February 16-17 listed the sixth symphony by Beethoven, Weber and Wagner works and the concerto in C major for piano and orchestra by Wiktor Labunski, played by the composer. Mr. Krueger's baton was more plastic and the amalgamation of the musicians noteworthy. Mr. Labunski, a skillful executant, gave a smooth reading of his concerto (first hearing) and was nicely abetted by the orchestra. The highly embellished modern work maintains the melodic line throughout and, although abounding in Polish rhythms, suggests an American opus with strange twists.

Lela Mae Flynn, dramatic soprano, made a successful appearance with the Philharmonic Orchestra under Mr. Krueger at the February 12 Pop Concert. She presented arias of Catalani and Wagner and Grieg's Dream.

The final concert of the Beethoven-Brahms Cycle on February 24 opened with the overture to Prometheus and fifth symphony by the former and closed with a beautiful reading of the Brahms second symphony.

The final Young People's matinees February 20 and 23 listed works by Beethoven, Wagner, Saint-Saëns, Mendelssohn, and a clever orchestral arrangement of Gershwin's I Got Rhythm, by Bruce Chase, an orchestra member.

RECITALISTS SCORE

Among February recitalists were that superior duo-piano team, Bartlett and Robertson, whose unusual psychic agreement and lofty interpretations brought unalloyed pleasure to a large audience on February 13. Variations on a theme of Haydn (Brahms) and Scaramouche (Milhaud) were favorites. There were many encores.

Tito Schipa sang with his accustomed finesse a varied program on February 27, including Cilea, Massenet, Handel and Scarlatti items. There were seven encores. Frederico Longas qualified as accompanist and soloist.

Marjorie Lawrence, Metropolitan soprano, gave evidence of glorious vocalism and histrionics in Brünnhilde's final scene from Götterdämmerung, and sang with artistry Gluck, Wolf, Pfitzner and Moussorgsky selections on February 21. There were several encores. Fritz Kitzinger furnished orchestral support.

The Ballet Russe de Monte Carlo held a single seance February 28 at Ararat Temple. Gaité Parisienne scored, with Massine. The Blue Bird received its best performance in years, Markova and Guerard, soloists. Rosella Hightower, Kansas City dancer, made a hit in Papillons from the Schumann Carnival.

The Thaviu String Quartet's final concert, February 19, listed Debussy and Von Dittersdorf quartets and the passacaglia on a Handel theme (J. Halvorsen), with Samuel Thaviu, violinist, and Harold Newton, violist, as soloists.

Mr. and Mrs. Martin Burton, duo-pianists, presented Infante, Rachmaninoff, Walton and Liszt items as guest soloists of Mu Phi Epsilon on February 28. Mrs. Paul Barnett and Gayle Giles Lovesee were the assisting vocalists with Pearl Roemer Kelley, accompanist. C. C. B.

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Cincinnati Orchestra Does Goossens' Don Juan Excerpts

Tibbett Soloist under Baton of Composer—Britten and Malipiero Scores Introduced—Arthur Loesser Soloist in Dohnanyi Variations—Menuhin Plays—Chamber Rarities Heard—Brailowsky in Recital

CINCINNATI, O.—At the sixteenth pair of concerts by the Cincinnati Symphony Orchestra two excerpts from Eugene Goossens' opera, Don Juan de Mañara, My Honored Father and the glamorous serenade, were of significance because it was their first hearing in America. They were sung by Lawrence Tibbett, who created the title role at the Coronation Season in Covent Garden when Mr. Goossens' conducted. Richly orchestrated in the Goossens idiom and authoritatively sung by Tibbett to the marvellous accompaniment of the orchestra under the composer's baton, these two numbers were received with acclaim.

Another first American performance on the same program, that of the effective variations for string orchestra on a theme by Bridge (op. 10) by Benjamin Britten, a young English composer of extraordinary musical ability, also created a stir in our musical circles.

Mr. Tibbett's eloquent baritone was also heard in the serenade from Mozart's Don Giovanni, a direct contrast to the Goossens work, Vision Fugitive (Massenet), and three Wagner numbers, of which Träume was incomparably beautiful, and the Song to the Evening Star, an encore superbly sung.

DOHNANYI PLAYED BY LOESSER

The previous week we heard the Dohnanyi variations on a Nursery Song in which Mr. Goossens, the orchestra and the assisting artist, Arthur Loesser, scored success. Malipiero's Impressioni dal Vero (Part Two) also proved interesting in its first complete hearing here. Cherubini's overture to Ali Baba opened this program, and a fresh and beautiful reading of Dvorak's New World Symphony brought the tribute of an ovation for Mr. Goossens and the orchestra.

MENUHIN APPEARS

Yehudi Menuhin's first appearance with the orchestra, playing the Mozart concerto (No. 4) in D major and that by Mendelssohn with polish, sincerity and fine musicianship, lent luster to a third program which also offered Edwin J. Stringham's nocturne (No. 1) the last winning an ovation for conductor and orchestra.

An all-Wagner program brought out a capacity audience to enjoy Mr. Goossens' subtlety in achieving the varied stunning orchestral effects of Wagner's dramatic music. Albert Andraud's English horn solo in the Tristan excerpt, and the Rhine Maidens' music played offstage by C. Mastropaolo, Hobart Schoch and James Werner greatly pleased the audience. Apparently programs without soloists find much favor here. Mr. Goossens was recalled many times.

CHAMBER NOVELTIES

The Cincinnati String Quartet presented for the first time in North America works from South America and Spain for the third in the Contemporary Concert Series. In his string quartet (No. 2, op. 33) the Argentinian, Constantino Gaito, makes clever use of idealized tunes of South American Indians, requiring virtuosity of a quartet such as this, composed of Leo Brand, Ernest Pack, Herman Goehlich and Arthur Bowen. The Brazilian, Heitor Villa-Lobos, makes use of the "cyclic principle" in his string quartet (No. 3) in which he employs every possible method on a stringed instrument to obtain the weird sound effects of native plucked instruments. The quintet for piano and strings in G, by Joaquin Turina of Spain, in which Karin Dayas was the assisting artist, is noteworthy for its beautiful coloring and should be heard frequently.

BRAILOWSKY IN RECITAL

Alexander Brailowsky enthralled the Matinee Musicale Club with his breathtaking performance of W. F. Bach, Scarlatti, Beethoven (the Appassionata), and Chopin, to which he brought inspiration, perfection of form and fresh beauty.

Nelson Eddy's popular appeal and glorious voice filled Taft Auditorium to overflowing. M. D.

Vrionides Leads Symphonic List in Garden City

GARDEN CITY, L. I.—American music made up the program presented here on February 22 by the Nassau-Suffolk Federal Orchestra. Christos Vrionides, conductor, gave penetrative and sympathetic readings of Henry Hadley's Concert Overture and Streets of Pekin; David Guion's arrangement of the folk air, Turkey in the Straw; Harvey B. Gaul's Suite Ecclesiasticus; and two items by Horace Johnson, In the American Manner and Joyance. The former had its Long Island premiere last summer under Mr. Vrionides and has been heard on several programs of the ensemble. The entire list was also offered the evening previous in Islip, L. I. K. S.

Metropolitan Opera Board Elects Two Members

Mrs. Otto H. Kahn and David Bruce have been elected members of the board of directors of the Metropolitan Opera Association, Inc. George Sloan was nominated as chairman of the executive committee.

Szigeti Scores as Soloist

PARIS.—Joseph Szigeti, a recent soloist with the Pasdeloup Orchestra, won a well-merited success for his masterly interpretation of Brahms' violin concerto. Technical brilliance, tonal richness, and penetrating musicianship were the outstanding characteristics of his playing. I. S.

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"THIS WAS THE ORCHESTRA'S FIRST CHICAGO *Eugene Stinson, Chicago News* **APPEARANCE AND OUGHT NOT TO BE ITS LAST"**

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METROPOLITAN OPERA

SIEGFRIED, FEBRUARY 22 (MATINEE)

Siegfried was the fourth performance in the matinee Wagner Cycle with a cast of perfectionists. Lauritz Melchior sang and acted the title role with his customary illuminating skill; Kirsten Flagstad was the glorious Brünnhilde; Karl Laufkoetter, as Mime, offered an outstanding interpretation in which exact pantomimic timing to the music was a great asset; Adolf Vogel sang the music of Alberich with warmth and resonance; Friedrich Schorr was the capable Wanderer; Emanuel List made much of his unseen Fafner role, as did Natalie Bodanya, the Forest Bird; and Karin Branzell's Erda was vocally impressive under the dynamic direction of Artur Bodanzky. This uncut presentation had a magnificent reading, making the entire production one of the most eloquent of many seasons. A packed audience was enraptured.

BARBER OF SEVILLE, FEBRUARY 22

A crowded house and many standees greeted Lily Pons' return as Rosina in The Barber of Seville, after her recent illness. The soprano, in excellent command of her brilliant vocal technic and performing with much charm and artfulness, had many ovations. She sang the Lakmé Bell Song in the Lesson Scene. Nino Martini repeated his well sung Almaviva, which showed his supple if somewhat light voice to advantage. He also acted with spirit. John Charles Thomas, a bluff and winning Figaro, had another evening of fine vocal success and broad comedy. Ezio Pinza was heard again as an inimitable Don Basilio—one of the outstanding comic portraits of the contemporary stage. Virgilio Lazzari gave much expert detail to his singing and playing of Bartolo. Others in an unusual cast included Irra Petina, who made a real personage of Berta; Wilfred Engelman as Florello and Giordano Paltrinieri as an Official. Mr. Papi conducted adequately.

LOUISE, FEBRUARY 23

Grace Moore appeared again as Louise, singing mellifluously and acting charmingly. Her Julien was René Maison, capable as in past performances. Ezio Pinza (the Father), Doris Doe (the Mother) also contributed outstanding characterizations to a vivid performance of the Charpentier score under Ettore Panizza's direction.

TANNHÄUSER, FEBRUARY 24

The final performance this season of Tannhäuser enlisted a familiar cast including Lauritz Melchior (Tannhäuser), Kirsten Flagstad (Elisabeth), Kerstin Thorborg (Venus), Emanuel List (Landgrave), Herbert Janssen (Wolfram) and Marita Farell, Erich Witte, Adolf Vogel, Max Altglass and Louis D'Angelo. Erich Leinsdorf again conducted. The large audience was enthusiastic at the delineations offered by the principals.

MANON, FEBRUARY 25 (MATINEE)

This matinee performance of Massenet's Manon gave Bidu Sayao another opportunity to reveal her artistry in the title role, with Jan Kiepura as the capable Des Grieux. Both were in excellent voice. Natalie Bodanya, Maxine Stellman and Lucielle Browning were cast as the alluring maidens; John Brownlee was the swaggering Lescaut and Leon Rothier an imposing Count Des Grieux. Others in the cast included Alessio De Paolis, George Cehanovsky, Louis D'Angelo, Max Altglass, Arnold Gabor and Gina Gola. Wilfred Pelletier conducted for a crowded and enthusiastic audience.

DIE WALKÜRE, FEBRUARY 25

Julius Huehn for the first time sang the role of Wotan in the sixth and final performance this season of Die Walküre. The American baritone merited praise not only for his singing but also for his impersonation of the part, one of the most taxing in the Wagnerian repertoire. Lauritz Melchior was in particularly glorious voice as Siegmund, convincingly partnered by Elisabeth Rethberg as Sieglinde. These two eminent artists gave a memorable performance of the first act, with Herbert Alsen as Hunding. Marjorie Lawrence gave a dramatic portrayal of Brünnhilde and won the enthusiastic plaudits of the audience. Karin Branzell was an impressive Fricka. Under Artur Bodanzky's penetrative baton the cast also included Dorothee Manski, Thelma Votipka, Irene Jessner, Lucielle Browning, Irra Petina, Doris Doe, Helen Olheim and Anna Kaskas.

DIE MEISTERSINGER, FEBRUARY 27

The only performance this season of Die Meistersinger brought a packed and exceedingly enthusiastic audience to hear Elisabeth Rethberg give an artistic presentation of Eva; Friedrich Schorr offer a vocally fine and histrionically magnificent conception of Hans Sachs; Karin Branzell appear as an able Magdalene; René Maison sing with constriction and overact as Walther; Adolf Vogel miss the essential acid comedy of Beckmesser; Karl Laufkoetter excel dramatically as David; Herbert Alsen present a vocally undistinguished Pogner; and Herbert Janssen assume the role of Kothner with worthy characteristics. Artur Bodanzky led a rather pedestrian performance of the first act but rapidly improved in interpretative excellence as the music-drama progressed.

TRISTAN AND ISOLDE, MARCH 1

A capacity audience that was exceedingly enthusiastic greeted a familiar cast in the seventh performance this season at the Metropolitan of Tristan and Isolde. Lauritz Melchior and Kirsten Flagstad gave their thoroughly authoritative delineations of the title roles, with Karin Branzell again a dramatic Brangäne. Herbert Janssen was Kurvenal, Emanuel List the King Marke and Messrs. Witte, Laufkoetter, Gabor and D'Angelo in supporting roles under Artur Bodanzky's skillful baton.

THAIS, MARCH 2

Marjorie Lawrence sang Thais for the first time on the Metropolitan stage and made of her interpretation of the courtesan a creature of alluring wiles and intense drama. Though her voice was not entirely in its best estate, nevertheless this vital and attractive artist offered a fine delineation of a very difficult role and received cordial approbation from the large audience. John Charles Thomas was again Athanael, particularly eloquent in song and splendid as an actor on this occasion. Armand Tokatyan was also heard, as in other presentations, in the role of Nicias which he so ably interprets. Wilfred Pelletier was the conductor.

GÖTTERDÄMMERUNG, MARCH 3 (MATINEE)

A glorious performance of Götterdämmerung was the fifth offering of the Metropolitan matinee Wagner Cycle, in which Kirsten Flagstad (Brünnhilde), Kerstin Thorborg (Waltraute) and Lauritz Melchior (Siegfried) gave one of the most brilliant interpretations of their careers. In fact, all of the principals including Irene Jessner (Gutrune), Julius Huehn (Gunther), Emanuel List (Hagen) and Adolf Vogel (Alberich), presented delineations of high vocal and histrionic artistry. Artur Bodanzky conducted the orchestra with beauty and the very large audience applauded and cheered the production with rapture at every possible opportunity.

LA BOHEME, MARCH 3

The fifth and final performance of Puccini's La Boheme brought a familiar cast with Jan Kiepura as a dashing Rodolfo, Bidu Sayao a winsome Mimi and George Cehanovsky, Carlo Tagliabue and Norman Cordon as the other Behemians. Also in the cast under Gennaro Papi's stirring baton were Marisa Morel, Louis D'Angelo, Giordano Paltrinieri and Carlo Coscia.

IL TROVATORE, MARCH 4 (MATINEE)

The penultimate Saturday matinee at the Metropolitan Opera House brought another Il Trovatore with a familiar cast under the vigorous baton of Gennaro Papi. Giovanni Martinelli in the title role and Richard Bonelli as the Count gave notable delineations, with Bruna Castagna a fiery Azucena. Zinka Milanov was again the Leonora, Thelma Votipka the Inez; Virgilio Lazzari, Ferrando; Giordano Paltrinieri, Ruiz, and Carlo Coscia, a Gypsy.

SIEGFRIED, MARCH 4

The third performance in the evening Wagner Cycle at the Metropolitan again had the dazzling Kirsten Flagstad, magnificent in voice and acting as Brünnhilde; Carl Hartmann, a vigorous Siegfried; Risé Stevens, a tonally opulent Erda; and Friedrich Schorr, an imperial Wanderer. Others under the able Erich Leinsdorf's baton were Natalie Bodanya, Erich Witte, Adolf Vogel and Herbert Alsen.

Woodhaven Choir Concert Includes Work by Johnson

The spring concert of the Woodhaven (L. I.) Methodist Church Choral Choir, given in the church on March 3, featured the first choral performance of Horace Johnson's Song of the Shepherd. Vivian Speisman, artist-pupil of Ronald Murat, gave a virtuosic reading of Lalo's Symphonie Espagnole with Eleanor Kohs at the piano. She also contributed numbers by Schubert, Wieniawski and Bach. In addition to the Johnson work the chorus of forty voices sang with precision and colorful tone numbers by Handel, Offenbach, Beethoven, Strauss and others. Olive E. Ramsey, soprano, with Mabelle R. Nash at the piano, was heard in Mozart's Alleluia and a Mendelssohn song. Harold A. Strickland, organist and choirmaster of the church, conducted with competent assistance by Marion Dirlam at the piano. H. H.

Hans Wiener and Erika Thimey Touring in Dance Programs

Hans Wiener is making his first tour of the Middle West and the South with Erika Thimey in a duo program. He will appear in the dance series sponsored by the College of Music, Cincinnati, and later, in Nashville, Tenn. His accompanist is Ruth Culbertson, concert pianist, who has played as soloist with the Boston Symphony Orchestra.

HARRIET EELLS SOPRANO

N. Y. Times, Feb. 7, 1939
Harriet Eells, young American mezzo-soprano, sang an unusual program last night at Town Hall. . . . Miss Eells sought the meanings of her music by intelligent attention to style, conscientious phrasing and careful vocal production.

N. Y. Herald Tribune, Feb. 7, 1939
Miss Eells proved to be an interpreter of insight and understanding, with warm and well sustained middle and lower notes and an ability to project much of the expressive color and atmosphere of the Guiraud poems.

N. Y. Post, Feb. 7, 1939
Although many of the songs were new to the audience it was obvious that they were not to Miss Eells, whose finished performance revealed that though recently composed, they were as secure a fixture of her repertoire as the Brahms songs with which she opened the program. The audience was large and applauded Miss Eells for a good voice, an interesting recital and the enterprising nature that had planned it.

N. Y. Journal and American, Feb. 7, 1939
Her art of interpretation combined with a flexible voice of rich, warm quality was disclosed in five songs by Brahms. . . . The numbers heard by this writer reflected the artistry and eloquence of the singer; her remarkable linguistic ability; and the personal charm that was communicated to her hearers.

N. Y. Sun, Feb. 7, 1939
Miss Eells sang with understanding and sympathy.

N. Y. World-Telegram, Feb. 7,1939
Miss Eells sang with sufficient interpretive insight, expressive warmth and clarity of diction to keep things on a steady plane of interest. She was especially successful in a whimsically impressionist group of five songs from Max Kowalski's "Pierre Lunaire" cycle and in the religiously tender "Chant du Nourrice" (Nurse's Song) by Darius Milhaud. The same composer's "Laborer's Song," a compelling outburst of nostalgia, was also effectively sung.

B. MARY PINGLE, Personal Representative, Steinway Hall, New York City

Texas Opera Draws Throng

Cynthia Parker by Julia Smith Given to Much Applause

By JOHN ROSENFIELD

"Few excursions among the fine arts have so caught the fancy and stirred the interest as the first performance anywhere of Cynthia Parker by Julia Smith . . .

"The imported prima donna was in sumptuous voice, finding the music suitable to her ringing dynamic timbre and impassioned style. Miss Corona, of course, was enormously beneficial to the action, giving her big moments a fine intensity, always presenting a picture of sculptural grace and handling her spoken sequences with a skill that betokened an actress as well as a singer. Always one of the handsomest women in grand opera, the soprano was radiant and glamorous Thursday night . . .

"As operatic heroines go, Cynthia Ann is as valid as Selika, Aida, Leila and Gretchen. As for dramatic value, Cynthia Ann's story is worth five Aidas and a dozen Trovatores . . .

"The musical content is consistently admirable, often inspired and never obviously derivative. The composer's young heart went into her Indian dances which contain the harmonic coloration we have learned to accept as American Indian, the traditional chanting monotone and the elusive single beat measure. Arias for Cynthia arch widely through the scale and ride heroically on an orchestral tide. If the texture is Wagner, the pattern is Puccini. The instrumentation is mainly adroit and confident."—*Dallas Morning News, February* 17, 1939.

CORONA HELPS TEXAS OPERA IN PREMIERE

"Texas history made itself impressively felt last night at North Texas State Teachers' College, Denton. Not only on the stage of the college auditorium, where the world premiere of Julia Smith's opera, Cynthia Parker was performed with Leonora Corona as prima donna, but in a rather breath-taking fashion in the audience . . .

"Miss Corona entered whole-heartedly into the spirit of the work employing her rich full soprano and her large operatic experience in making every effort to show Miss Smith's appealing music at its full advantage. She pulled the whole performance together with a professional authority, and saw to it that if the character of Cynthia was strangely metamorphosized from the reality with which Texans usually associate her, she was in no detail lacking in the traditional glamor with which opera endows its Toscas and Manons . . .

"Miss Smith's use of Indian themes was resourceful and her final scene in which Cynthia, Prairie Flower and Quanah have their last meeting reached real operatic heights. Without being imitative, it can be described as having the sort of appealing melodic loveliness that one so frequently finds in Puccini; while the final funeral cortege of the Indians bearing away Cynthia's body to the hills, brought a happy and impressive consummation to the music as well as the spectacle."—*John William Rogers, Dallas Daily Times Herald, February* 17, 1939.

JULIA SMITH'S CYNTHIA PARKER MOVES SMOOTHLY BEFORE BIG AUDIENCE

"A second night's performance of Julia Smith's American folk opera Cynthia Parker at the North Texas State Teachers College rang down the curtain on one of the most interesting experiments in the history of Texas in the American movement to return to the soil of the Great Plains for its material . . .

"Unquestionably, the performance of Miss Corona, whose beauty, finely tooled and graceful stagecraft and richly sumptuous voice can demand for the vehicle a first night in the East, should let the opera find a Broadway production. The fine work of the young Denton composer, Miss Julia Smith, will not be wasted. Aside from the vivid and original use Miss Smith has made of her native material, the beautiful melody she has introduced for the common man in her audience and the vitally significant and somewhat modernistic music she has succeeded in writing, she has driven home a lesson for both herself and other composers interested in the future of American music. On the plains and hills of the great West she has staked out her claim, and there is hope that it may start a gold rush in music that will equal that of the great American epic of forty-nine.—*C. E. Shuford, Denton Record-Chronicle, February* 18, 1939.

Musical History is Made at Denton

"Musical history was made Thursday night by one of the most auspicious and definitely acclaimed events ever to have attained enactment in the annals of creative art in the State. The occasion was the first performance anywhere of the opera Cynthia Parker on the stage of North Texas State Teachers College, here . . .

"The subject matter and its development and scoring are the work of a practiced hand, and, even more important, a sensitive imagination. The orchestration is apt and effective, allotting, in modern manner, a large proportion of important matter to the wood winds and brass and often to the strings the chordal or simply rhythmic accompaniment design which keeps Verdi after 80 years on the front page of operatic loyalty. The savage, yet unforced vigor of the Indian dances, the integrity of internal development and the inspirational quality of some of the themes at the moment of greatest need were not lost on the hearer . . .

"Then comes Preloch's first aria and we are introduced to Leonora Corona, Metropolitan Opera and La Scala dramatic soprano. Her vocal and histrionic talents dominated the stage. A voice of commanding power, gorgeous tonal warmth and appeal and expressive usage, authenticated dramatically by intense emotional range and sensitiveness, with the collateral advantage of eloquent projection of text furnished one of the most convincing portrayals our operatic stage has seen in many a day . . .

"Then came the gripping final scene, a climax of musical beauty and emotional poignance. Here comes Preloch's finest aria, a noble utterance by Corona . . .

"It remains to commend in highest terms the inspiring and understanding reading of the score by Wilfred C. Bain, director of the college department of music, as musical director."—*C. Clyde Whitlock, Fort Worth Star-Telegram, February* 17, 1939.

Leonora Corona (center), Margaret Finney and Roger Harris in Scene from "Cynthia Parker"

Rosa Ponselle Soloist with Kindler Forces in Baltimore

Resident Orchestra and Singers Give Excerpts from Cantata by Cheslock—Enesco Leads Philadelphians—Rich Array of Recitals

BALTIMORE, MD.—Rosa Ponselle made her first local appearance in some time as soloist with the National Symphony Orchestra on February 7 before a clamorous audience that filled most of the Lyric Theatre. While Dr. Hans Kindler and the men from Washington performed with their accustomed skill and labored valiantly within the circumscribed orchestral field left to their musical tilling, the evening was definitely Miss Ponselle's. After she had sung Gluck's Divinités du Styx and Marietta's Lied from Korngold's The Dead City, with orchestral accompaniment, Dr. Kindler retired to his dressing room, a grand piano was moved to the front of the stage and Miss Ponselle "took over." Her recital gave vast pleasure to the audience and the encores piled up rapidly.

LOCAL ORCHESTRA IN CHESLOCK NOVELTY

The series of concerts by the Baltimore Symphony Orchestra has continued with increasing success. Repeating the second and third concerts did not draw the crowds expected in some quarters, so the orchestra is now back on its schedule of single concerts, as originally conceived by the Municipal Director of Music, Frederick R. Huber. Werner Janssen conducted the orchestra on February 19 in the first performance anywhere of a suite from the cantata David by Louis Cheslock of this city, a former member of the orchestra and at present an instructor at the Peabody. This writer was impressed by the second movement, a setting of the Twenty-third Psalm, the vocal line being sung by Abrasha Robofsky, a young American baritone now living here. Mr. Cheslock received an ovation at the conclusion of the performance. The program on March 5 was devoted entirely to the works of Tschaikowsky. The works presented included his Marche Slav, Nutcracker Suite, Romeo and Juliet Overture and the sixth symphony.

RECITALISTS

The one and only Richard Tauber was brought to the Lyric Theatre by William Albaugh where he sang one of his amazing combination programs to a distressingly small audience which attempted to make up in justified enthusiasm what it lacked in size. Assisted by young Mariana Sarrica, pianist, and Percy Kahn, accompanist, Tauber gave a program ranging from Lieder by Schubert and Wolf to lilting Viennese melodies by Strauss, Korngold and Lehar. Many encores were added to the printed program.

The Peabody Friday afternoon recital series brought Maurice Eisenberg, cellist and former student at this institute, as soloist on February 10. Better playing than his is seldom heard. Harry Kaufman's accompaniments were excellent. The following week brought Gertrude Pitzinger in a Lieder recital. The auditorium was crowded with an audience that seemed unable to get enough of this singer's superb artistry. Franz Rupp was her brilliant accompanist. The Peabody string quartet was heard on February 24 and on March 3, the program was presented jointly by Sylvia Meyer, harpist, and George Wargo, violist. It has been some years since wea heard Miss Meyer, who has now attained a status enjoyed by few harpists in this country. Her program was a delight and her performance thoroughly satisfying. Her tone is large and her technic blessed with perfection.

ENESCO LEADS PHILADELPHIANS

Georges Enesco conducted the Philadelphia Orchestra on March 1 at the Lyric Theatre and also appeared as soloist in the Brahms violin concerto. Not content with appearing in these two roles, he also devoted the last half of the program to two works of his own, his first symphony, and his A major Rumanian Rhapsody. Saul Caston, associate conductor of the orchestra, conducted the opening half of the program and did well. The program was an enjoyable one and a tremendous ovation was tendered Enesco after the performance of his symphony.

G. K.

Ernest McChesney Touring to Pacific Coast

Ernest McChesney, tenor, now on a transcontinental tour that continues until the early part of May, makes his first appearances on the Pacific Coast. In addition to recitals he has several broadcasts before returning to New York to sail on May 10 on the SS. Queen Mary for concerts abroad. He appears, during the tour, in New York, Pennsylvania, Kentucky, Missouri, Minnesota, North Dakota, Oregon, California, Arizona, Texas, Mississippi, Arkansas, Ontario and Quebec.

Swing Mikado, Jazz Version of Gilbert and Sullivan, Opens in New York

The Federal Theater, at the New Yorker Theater, on March 1, brought to the metropolis The Swing Mikado, the jazzed version of the famous Gilbert and Sullivan operetta, and repeated the success achieved in Chicago with the same production.

The Swing Mikado is aptly named. Although the work adheres faithfully to the original plot, and in fact is performed "straight" for a while after the curtain rises, the show soon goes over to the jazz and swing manner. It continues with many touches of topical American humor, mad antics of all sorts, and our various dance styles of the moment. The company is a Negro cast especially clever in all those characteristic phases.

Strangely enough, the libretto, atmosphere and musical numbers of the original do not seem to be desecrated, for the scene of the adaptation is laid in a South Sea Island, and there the pranks and steps of the performers appear to be altogether in place. The principals enter completely into the spirit of the thing and carry the audience with them. The present reviewer met quite a few ardent Gilbert and Sullivan fans at the premiere and, in his lobby contacts with them, heard only praise for the merry conceit, which amused them hugely.

Don't miss the presentation, in which you might highlight, like this scribe, the work of Edward Fraction as the Mikado, his "trucking" with Katisha, the "harmony" of the Three Little Maids, and the abandoned vocalism and prancings of the chorus in Flowers that Bloom in the Spring.

L. L.

DOUGLAS BEATTIE

"The bass find of the season"—Chicago Times, December 4, 1938

METROPOLITAN OPERA

"The stalwart young singer . . . made an excellent impression not merely by the weight and compass of his voice, but also by his assured bearing and his comprehending delivery."—NEW YORK SUN, February 13, 1939

"His representation of the Egyptian king told of experience and poise, with a well produced voice of likeable quality, range and sonority."—NEW YORK HERALD TRIBUNE, February 13, 1939

"A smooth, resonant voice. He filled the part with dignity and sonority."—NEW YORK TIMES, February 13, 1939

"His voice is resonant. His appearance—he is over six feet tall—is in his favor."—NEW YORK WORLD-TELEGRAM, February 13, 1939

CHICAGO CITY OPERA

"Great richness of voice."—CHICAGO TRIBUNE, December 11, 1938

"In everything he has done he has shown enviable grounding. Has been of great use to the company in any number of bass roles."—CHICAGO DAILY NEWS, November 29, 1938

HOLLYWOOD BOWL

"Great vistas lie ahead of this gifted singer." — LOS ANGELES HERALD AND EXPRESS, July 13, 1938

"A vibrant, beautifully colored bass."—LOS ANGELES EXAMINER, July 13, 1938

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MacDowell, Mason and Moore Scores Featured in Programs Led by Polah —Recitals by Gieseking, Luboshutz and Nemenoff, and Eisenberger

SYRACUSE, N. Y.—After a number of years since his first appearance in Syracuse, Walter Gieseking gave a piano recital in Lincoln Auditorium on February 7. Mr. Gieseking still has the supreme qualities of lucidity, singing tone and refinement of phrasing which made his former appearances here significant. To these is added a dynamic range which permits of an almost unbelievable climax without pounding, and the most delicate pianissimo without weakness. The entire program was a delight, and Mr. Gieseking was recalled time and again.

On February 14 the duo-pianists Luboshutz and Nemenoff played a recital in Lincoln Auditorium and gave an interesting and perfectly played program. Their timing is perfect, their dynamic range remarkable, and their fine command of tone colors is always evident. The well arranged program revealed the fine technical and musical equipment of these two artists.

LOCAL ORCHESTRA IN NATIVE WORKS

The Syracuse Symphony Orchestra, under the direction of André Polah, with Stuart Gracy, young American baritone, as soloist, gave the fourth of a series of six concerts in Lincoln Auditorium on February 16. The varied program presented music of the classic, romantic, impressionist and modern schools. Mr. Gracy has a fine high baritone voice which he uses with fine dramatic effect. The high lights of the orchestral part of the program were Death and Transfiguration by Richard Strauss, and Debussy's Afternoon of a Faun. The concluding number was Douglas Moore's P. T. Barnum Suite. Mr. Moore is blessed with a delightful sense of humor, and his tone pictures of young Barnum and General Tom Thumb and other circus characters, stirred the risibilities of his listeners.

The orchestra, again led by Mr. Polah, with Myron Maxon pianist, as soloist, gave the first of a series of four orchestra concerts in the College of Fine Arts auditorium. The important numbers of the program were Daniel Gregory Mason's Lincoln symphony and the MacDowell concerto in D minor. On the previous evening Dr. Mason had given a lecture at the university, at which he analyzed his Lincoln symphony. The result was that the audience listened with increased attention. The symphony shows Mason's power as a creative artist and his ability as a symphonic constructionist. Mr. Maxon, a graduate of the College of Fine Arts, is a thoroughly skilled pianist with fine technic and a strong rhythmic sense.

On February 23 Severin Eisenberger played in the College of Fine Arts auditorium, the third of a series of four one-composer piano recitals. The composer chosen for this program was Schumann, and Mr. Eisenberger displayed a remarkably facile technic, a beautiful tone with wide dynamic range, and an interpretative sense reflecting his sound and comprehensive musicianship. He was recalled many times. H. L. B.

Eleanor Steele and Hall Clovis Sing in Milhaud Premiere

Darius Milhaud's latest work, The Elements, had its world premiere at the Salle Pleyel, Paris, February 15 with Hall Clovis and Eleanor Steele as interpreters with the Orchestre Symphonique de Paris. They were presented by Concert Management Albert Morini. The Clovis-Steele duo appeared in Paris on February 15 with the Orchestre Nationale and on February 27 were heard in recital assisted by Mario Castelnuovo-Tedesco, composer. On March 4 the program was repeated in Amsterdam.

The singers were engaged on March 1 with the Philharmonic Orchestra in Haarlem, and on March 12 with the Warsaw Philharmonic Orchestra. On March 28 they are soloists with the Budapest Philharmonic Orchestra.

Works by Russel Wragg Heard in Concerts

Songs by Russel Wragg, American composer, have appeared on programs this season by Metropolitan Opera and concert artists. My Heart Remembers, Little Towns, Song for Spring, Distance, and Lament for Lovers are being used by Rose Bampton, Helen Jepson, Josephine Antoine and Richard Bonelli. Guiomar Novaes, Brazilian pianist, has played his three etudes in the form of a suite both in this country and in South America. In addition to his teaching at the Burnham-Wragg Piano School, Mr. Wragg is working on several new compositions soon to be published.

Bowdoin College Institute of Music to Enlist Noted Musicians

BRUNSWICK, ME.—Under the direction of Prof. Frederic E. T. Tillotson, the Bowdoin College Institute of Music opens here on April 10 with a lecture by Olin Downes on music criticism. On the programs for the institute, which continues through April 22, lectures and concerts are to be given by Yves Chardon, cellist; Prof. Tillotson, pianist; Georges Laurent, flutist; Putnam Aldrich. harpsichordist; John Tasker Howard; Dr. Otto Kinkeldey; Aaron Copland, composer-pianist; the Curtis String Quartet; Victor Polatschek, clarinetist; Robert McBride, oboist; Archibald T. Davison; Noémie Perugia, soprano; Nathalie Kedroff, contralto; Hughes Cuénod, tenor; Doda Conrad, bass; the Longy School of Music Orchestra conducted by Nadia Boulanger; the Wellesley College Choir (Edward Barry Greene, director) and the Bowdoin College Glee Club directed by Prof. Tillotson. T. F.

Hart House Quartet Plans Active Spring Schedule

The Hart House String Quartet (James Levey, Adolphe Koldofsky, Milton Blackstone and Boris Hambourg) for the second part of the season plans eight broadcasts of historical programs for the Canadian Broadcasting Corporation, an Ottawa concert for the Governor General and Lady Tweedsmuir, three Sunday programs in the Toronto Art Gallery, a series of six Saturday afternoon concerts for children in the Royal Ontario Museum, six Monday concerts for university students at Toronto and New York concerts for the Bohemians and the MacDowell Club. In their tour of the United States they gave twenty-seven concerts in eleven weeks.

Culp Teaching in Amsterdam

AMSTERDAM.—Julia Culp, Dutch contralto, who automatically forfeited her Netherlands nationality when she married W. Ginzkey, a Czecho-Slovakian doctor, is now a widow, and has resumed her original nationality. Mme. Culp, settled in Amsterdam, has a vocal studio here. H. A.

"THIS BOY PROMISES TO BECOME ONE OF OUR MOST REMARKABLE WIELDERS OF THE BOW."
—J. D. Bohm, N. Y. Herald Tribune

ROLAND
GUNDRY

" A GENIUS ARISING"—*Le Jour*, Paris

NEW YORK TIMES (N. Straus):

"AN ARTIST OF SURPRISING GIFTS"

"Played a noble and difficult program with technical brilliance, fine sense of style and mature grasp of musical content. . . . a rich, luscious, vibrant tone. . . . His was **BIG PLAYING, POISED, POSITIVE,** and **BLEST WITH SWEEP** and **FIRE.** It was **POWERFUL, CLEAN** and **ACCURATE** . . . the interpretation of the **BACH CHACONNE WAS AN AMAZING ACHIEVEMENT.** . . . **INTELLIGENCE** as well as **IMAGINATION** and **INSIGHT.** . . . **PLAYING SO MERITORIOUS** and **ACCOMPLISHED IT SHOULD QUICKLY BRING THE YOUTHFUL ARTIST TO WIDE RECOGNITION."**

ECHOES OF HIS FIRST AMERICAN TOUR

VIRGINIA:

"VIOLINIST A SENSATION."—*Richmond Times Dispatch*, January 10, 1939.

"This boy, so modest, so unassuming in his bearing, has attained such stature as an artist that one can only look forward to his career as undoubtedly one of the world's great violinists." —*Richmond News Leader*, January 10, 1939.

FLORIDA:

"GUNDRY HAILED AS A GENIUS by a **MOST ENTHUSIASTIC AUDIENCE."**—*Orlando Star*, January 12, 1939.

"THE MUSICAL THRILL of a **LIFETIME. . . . HELD HIS AUDIENCE SPELLBOUND."**—*Lakeland Ledger*, Jan. 15, 1939.

MISSOURI:

"LARGE AUDIENCE IS DAZZLED BY GUNDRY CONCERT."—*Springfield News*, February 9, 1939.

CALIFORNIA:

"HIS BOWING IS PHENOMENAL, HIS TONE REFINED, SENSITIVE, ARISTOCRATIC. His phrasing is that of an innately musical person."—*Los Angeles Times.*

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Julius SHAIER

VIOLIST

"Accomplished master of his instrument"

New York Herald-Tribune

Mr. Shaier proved to be an accomplished master of his instrument, playing with a tone of warm and full quality, displaying with technical skill, taste and understanding musicianship. (F. D. Perkins)

New York Staats-Zeitung

One could again enjoy the wonderful sonority of the viola which in some respects is more objective and sincere than the violin. Julius Shaier is a master on this instrument . . . deep, soulful playing.

New York World-Telegram

Mr. Shaier obtained admirable results in his delivery of a taxing program for the viola. His performance of the Creston work was given a rousing reception.

New York Post

The recital proved conclusively that Mr. Shaier is an expert violist, playing with brilliant tone and virtuosity.

New York Sun

Mr. Shaier brought to the Brahms a rich tone and suavity of style. (Oscar Thompson)

New York Times

Julius Shaier, violist, gave a successful first recital in Town Hall. Mr. Shaier is the fortunate possessor of a fine Gagliano viola from which he drew a velvety, suave tone. Mr. Shaier's playing had style, refinement and expressiveness and was always technically secure and clean. Insight and emotional warmth marked all that he attempted. He was particularly in his element in tenderly poetic music like the first movement of the Brahms. The two brooding, slow movements of the Hindemith second sonata for unaccompanied viola were expertly presented as was the difficult penultimate movement in which the speedy figuration was handled with admirable lightness of bow and fleetness of finger. (Noel Straus)

Management Richard Copley, 113 West 57th Street, New York

Havana's Public Acclaims Flagstad's Song Recital

Three Local Orchestras Give Concerts—Mildred Dilling Impresses with Harp Mastery

HAVANA.—Kirsten Flagstad's recital drew a large and demonstrative audience, composed exclusively of members of Pro Arte Musical, at the Auditorium of the society. Groups of German Lieder and Norwegian songs with some English and French, and the two arias from Tannhäuser, formed the program. The lovely voice, full of dramatic intensity, evoked an ovation. Encores included Brünnhilde's Battle Cry. Edwin McArthur provided unusually splendid accompaniments.

At the concert of the Orquesta da Camera of Havana, under the direction of José Ardevol, the first half of the program had ancient works by Hassler, Schein and J. C. Bach. The remainder of the list included Roussel's Sinfonietta, Ardevol's Sonata a Tres and Caturla's First Cuban Suite.

A large audience enjoyed Rosita Segovia, Spanish dancer, assisted by Francisco Alfonso, guitarist. The charming *danseuse* gave atmospheric performances of traditional Spanish dances of different provinces in addition to original creations. Her beautiful costumes also impressed favorably. Luis Borbolla at the piano, furnished excellent aid. Francisco Alfonso played an interesting group of guitar solos by Tarrega, Albeniz, Sor and Moreno Torroba.

Alexandre Prilutchi, young Rumanian violinist, played Mendelssohn and Wieniawski (D minor) concertos with the Symphony Orchestra of Havana. He has impeccable technic and high musicianship. The program included Mendelssohn's Fingal's Cave Overture and Berlioz's Rakoczy March. Gonzalo Roig conducted. The audience was large and appreciative.

Benjamín Orbón, pianist, offered a recital at the Principal de la Comedia Theatre. Beethoven's Sonata Appassionata, Liszt's Hungarian Rhapsodie (No. 12); works by Debussy, Albeniz, Chopin, Wagner-Brassin and two compositions of the pianist made up the list. Orbón was cordially received.

FOREIGN AND NATIVE BATONISTS

Walter Taussig, young director of the Salzburg Opera Guild, was guest conductor of the Philharmonic Orchestra of Havana with Maria Delden, soprano, as soloist. Mozart's symphony in G minor received a fluent reading. Miss Delden was heard in three opera excerpts, Leonora's recitative and aria from Fidelio; Elisabeth's aria (Tannhäuser) and Brünnhilde's Immolation (Götterdämmerung). She pleased her hearers greatly. The orchestra also did Siegfried's Funeral Music and the Meistersinger Prelude. The audience recalled the singer and warmly applauded the conductor and his players.

Pedro Sanjuan, Spanish composer and founder and first conductor of the Philharmonic Orchestra of this city, led the organization as guest in the last concert of the month. Mildred Dilling, American harpist, was the soloist. The interesting program comprised Glinka's Kamarinskaia, Mozart's concerto in C minor (harp, violin and orchestra), Bach's suite in B minor (flute and strings); Ravel's Introduction and Allegro (harp, flute, clarinet and strings), Sanjuan's Sones de Castilla Suite, and de Falla's El Amor Brujo ballet music. Miss Dilling played with the refined tone and excellent technic which always distinguished her performances. The audience acclaimed the soloist, and various extras were heard. Charlene Dilling, violinist, and Manuel Duchesne, flutist, were also applauded. Maestro Sanjuan's interpretations were received with warm enthusiasm. HUBERTO DE BLANCK.

Fourth Annual Three Choirs Festival Planned in New York

The fourth annual Three Choir Festival in New York City, again directed by Lazare Saminsky, on March 31 and April 1, is to be devoted to American choral music, native, Colonial and new. Dr. David Stanley Smith, dean of the Yale University school of music, is to open the festival with an address. Professor Lowell P. Beveridge conducts the Columbia University Choir, and Mr. Saminsky directs the Emanu-El Choir in old Southern chorales, early Colonial and Revolutionary War hymns, works of Lyons, Andrew Law, Lowell Mason and others. Arthur Shepherd, Elliott Carter, Douglas Moore and Mr. Saminsky are to conduct their own compositions inspired by verses of American poets including Robert Frost, Emily Dickinson, Stephen Vincent Benét and others. These will be American premieres, as is Mabel Daniels' Salve Festa Dies. A choral fanfare by Roy Harris, an organ prelude of Roger Sessions, and Sioux Indian and XVII century hymns, arranged for viola and organ by Miriam Gideon and John Tasker Howard complete the program.

Three centuries of the American chorale make up the other two programs. Willard Irving Nevins gives an organ recital; Professor Harold Geer of Vassar College plays early New England hymns and works of Leo Sowerby and Deems Taylor. Marc Silver conducts the Hazomir Choral Ensemble of Newark, N. J., with Rita Sebastian, mezzo-soprano, and Rita Wolf, contralto, in numbers including Colonial songs and the choral finale of Ernest Bloch's Israel. Among the works also to be heard are Mr. Silver's May the Words and Dorothy Westra's Priestly Benediction. The festival is to be held at Temple Emanu-El.

New Donation Made to Baldwin-Wallace Conservatory

BEREA, O.—A further contribution of $25,000 from Mr. and Mrs. E. J. Kulas, of Cleveland, O., has been made to the Baldwin-Wallace Conservatory of Music, according to an announcement by Dr. Louis C. Wright, president. A year ago they gave $50,000 for a new musical arts building named in their honor. The latest gift is to be used for an addition of thirty practise rooms, studios and other rooms in this structure and to landscape the grounds.

Mr. Kulas, in making the gift, paid tribute to the work of Director and Mrs. Albert Riemenschneider for their "sincere and untiring devotion" and pointed to the annual Bach Festival, in which Mrs. Kulas has taken particular interest, as having "made a remarkable progress through the heroic efforts of Dr. Riemenschneider." He said that a special room is being designed for the Bach Library established by the director.

When the Musical Arts Building is dedicated this fall, it is expected that Marcel Dupré will give an inauguration recital in the Fanny Nast Gamble Auditorium. G. R.

Toronto Hearers Have Rewarding Calendar

Opera, Orchestral and Recital Programs Offered in Profusion—Enesco Is Soloist—Recitals by Tibbett, Thorborg and Piatigorsky

TORONTO, CAN.—Ria Ginster, under the auspices of the Women's Music Club, gave a song recital with highly finished art at Hart House on February 6, Paul Strauss accompanying. That night, the Treble Choir, Corda Ward Buchner conducting, sang to a large audience at Eaton Auditorium, with Albert Pratz a splendid assisting violinist. Georges Enesco was guest artist, playing Beethoven's violin concerto in unforgettable fashion, at the Toronto Symphony Orchestra concert of February 7. The opulent contralto, Kerstin Thorborg, appeared in recital at Eaton Auditorium to a crowded house, Gustav Bergman accompanying beautifully, on February 9. The Canadian Hambourg Trio (Clement Hambourg, Isidor Desser, Vaughan Sturm) played the Beethoven Ghost and the Dvorak Dumky trios in fine fashion on February 10. Poldi Mildner's recital at Eaton Auditorium on February 11, was a remarkable demonstration of power and technic to a large audience of connoisseurs.

ORCHESTRAL HEARINGS

Sir Ernest MacMillan brilliantly conducted the symphony orchestra on February 14 in various orchestral selections as well as in accompaniments to Adolph Wantroff's superb singing of the Pagliacci prologue and several powerful Russian numbers. Margaret Parsons' recital on February 15 at Eaton Auditorium drew a large number to hear this highly gifted pianist in a choice program. Ten-year-old Harvey Siegel, pupil of Maurice Solway, on February 17, played a gigantic violin program perhaps beyond his years, but remarkable as a demonstration of his abilities, promise and excellent tuition. Emma Lazaroff Schaver, soprano, accompanied and assisted by Florence Kutzen, sang beautifully in Eaton Auditorium, on February 18, a program combining flawless classics and many Chassidic melodies.

Dr. Henry Swoboda shared conductor's honors with Sir Ernest MacMillan at the symphony concert on February 21, with glittering readings of Dvorak and Smetana. Jeannette Caillé, on February 22, appeared in a taxing piano recital at Eaton Auditorium, earning fervent applause. Lawrence Tibbett was at his magnificent best in a characteristic recital at Eaton Auditorium on February 23, Stewart Wille excellent at the piano. Katherine Hale's recital on February 24 was a brilliant affair, Reginald Stewart assisting with original piano "commentary" and Louis Murch accompanying beautifully. Jane Mallett, Frederic Manning and Frances Adaskin were the coruscating stars of the annual "Town Tonics" at Eaton Auditorium on February 25, vastly amusing their large audience.

OPERA GUILD IN LOHENGRIN

The Opera Guild's sumptuous production of Lohengrin at Massey Hall on February 28 and March 2, presented Doris Gilmour as a shining Elsa, Eileen Law a colorful Ortrud, Myron Taylor convincing as the protagonist, Randolph Crowe a dramatic Telramund and other fine soloists. Chorus, orchestra, settings and costumes were splendid, Sir Ernest MacMillan conducting the first night, Ettore Mazzoleni the second. Gordon Hallett's and Clifford Poole's recital for one and two pianos on March 1 at Eaton Auditorium deservedly drew many admiring connoisseurs to enjoy their poetic readings. Ida Krehm was the Women's Music Club artist on March 2, playing with much poise a program of unusual piano offerings. That night Piatigorsky at Eaton Auditorium was magnificent in a program that seemed to say everything within the cello's utterance. His marvelous pianist was Valentin Pavlovsky. The Canadian Trio (Ida, Zara and Anna Nelson) gave a fine recital at Holy Blossom Auditorium on March 2, and played again the next night in a program conjoined with one by the Canadian Hambourg Trio, both ensembles effective though well contrasted. Agnes Logan Green's piano recital at Toronto Conservatory on March 4 was sheer poetry, refinement of art rather than power and drama being her worthy and well attained aim.

B. P.

Whithorne's Second Symphony Given London Premiere

Emerson Whithorne's second symphony, originally announced for Arturo Toscanini's final season with the New York Philharmonic-Symphony Society but not performed, had its British premiere on February 24 at a special concert of the BBC Orchestra under Basil Cameron in London. John Alden Carpenter's concertino and Anis Fuleihan's Mediterranean Suite were also listed. The Whithorne work had its world premiere on March 19, 1937, by the Cincinnati Symphony Orchestra directed by Eugene Goossens.

Arthur Le Blanc to Make Town Hall Recital Debut

Arthur Le Blanc, French-Canadian violinist, who makes his American debut in Town Hall, New York, on May 9, comes to the United States after extensive tours both of his native Canada and of Europe. Born in Moncton, N. B., he made his debut there when only thirteen years old.

In 1930, Mr. Le Blanc received a scholarship from the French Government and went to Paris where he studied with Jacques Thibaud. He later was awarded highest honors by the Ecole Normale de Musique de Paris, the judges being Cortot, Kochanski, Enesco and Firmin Touche. He was immediately chosen as soloist in the Cortot concerts and then gave concerts in Paris. Before returning to Canada he made a tour of Switzerland and Belgium as representative of the Ecole Normale de Musique, appearing in Geneva, Lausanne, Basle and Brussels.

In Canada he recently made a tour of the Maritime Provinces, appearing in Campbellton, N. B., his native Moncton, Montreal with Les Concerts Symphoniques under Wilfred Pelletier, for La Société Symphonique de Quebec and in Shediac, N. B.

Claude Got Heard Widely in French Opera Houses

Claude Got, French basso of the Opéra and Opéra-Comique, Paris, recently sang two guest performances of Boris Godounoff at Geneva, under Ernest Ansermet. During the present season, M. Got is engaged for twenty-five appearances at the Opéra-Comique in such works as Tosca, Tales of Hoffmann, Lakmé and Louise. In addition, the basso is singing at Le Havre, Rheims, Lille, Tourcoing, Orleans, Tours, in Faust, The Barber of Seville, Tales of Hoffmann and Tosca. Later in the season, M. Got sings at the Cannes Opera in Faust, Manon and La Boheme, with a subsequent tour of North Africa, and appearances in South America.

EDITHA FLEISCHER

LYRIC SOPRANO

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"A MASTERLY READING — SANG WITH REAL INSPIRATION"

"SERIES OF OVATIONS FOLLOWED — UNLIMITED RANGE OF COLOR"

"BEAUTIFUL VOICE— PERFECT TECHNIC"

"EXCELLENCE OF INTERPRETATIONS — OF PECULIAR CHARM"

TOWN HALL RECITAL, FEBRUARY 26

New York Herald Tribune, Feb. 27, 1939, by F. D. P.

"Miss Fleischer's singing showed many of the qualities which *had made her a valued member of the Metropolitan*, with a tone of good volume and appealing quality, silvery top notes and the ability to sustain a long, lyric vocal line. With a thorough command of vocal volume her interpretations told of imagination and insight, understanding of the varied moods of the Mozart airs and Schubert songs, and of the appealing naivete of the Moussorgsky group."

New York Times, Feb. 27, 1939

"That Miss Fleischer still held the affections of her admirers was evidenced by the *series of ovations* that followed her throughout a most attractive program. Miss Fleischer had ample opportunity to display her authoritative grasp of style and many facets of her versatile art, first made known in the completely different treatment of each of the Mozart arias. It was after the intermission that Miss Fleischer accomplished her finest work with *her remarkable singing.* Miss Fleischer's voice was in its best estate, and each of the offerings became a revelation of insight and complete understanding."

Brooklyn Daily Eagle, Feb. 27, 1939, by R. O. W.

"An interpreter of peculiar charm is the soprano, Editha Fleischer, formerly of the Metropolitan Opera Association, who gave a recital last night in Town Hall. . . . *She used her voice with such artistry* as to encompass a wide emotional gamut in her interpretations. Personality, the ability to get to the pith of the texts of her songs, fine diction were among the many artistic assets which marked this noteworthy recital."

New York Evening Post, Feb. 27, 1939

"Those who came enjoyed *a musical treat of which caliber there are few in this age* of pedestrian prima donnas. Her singing proved that colds or kindred vocal disturbances have no effect on her musical artistry."

Nacion (Buenos Aires): "Sang with *real inspiration.*"

Presna (Buenos Aires): "A voice, musicality and personality unite in *perfect rendition* of the roles."

Seculo (Lisbon): "*Wonderful voice,* perfect technic, beauty of timbre."

Renascenca (Lisbon): "*Beautiful voice,* even and perfect technic."

EUROPEAN AND SOUTH AMERICAN CONCERT TOURS

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Indianapolis Orchestral Programs List Native and Foreign Novelties

Ferdinand Schaefer Returns as Guest Leader—Sevitzky Conducts Horace Johnson's Astarte, Trifons by Guerrini, and Three Poems by McDonald—Cassado Soloist—Eddy in Recital

INDIANAPOLIS, IND.—Ferdinand Schaefer, founder and conductor-emeritus of the local organization, returned to the podium as guest conductor at the sixth pair of concerts on February 3-4. Overture to The Abduction from the Seraglio (Mozart) proved pleasing in character. Bruckner's third symphony took on fascinating aspects under eloquent handling. Mozart's concertante for violin and viola, in which Eudice Shapiro and Virginia Majewski appeared as capable soloists, revealed broad power and resulted in a memorable performance. Bach-Abert and Mendelssohn numbers concluded the program, which evoked considerable enthusiasm for the man who was instrumental in making orchestral music possible for this city.

SCHOOP BALLET APPEARS

Trudi Schoop and her dancing comedians presented the dance comedy, The Blonde Marie, at the Martens Concerts on February 6. To the jittery music of Paul Schoop the dancers mimed their way competently through the eight scenes which provided the audience with extraordinary entertainment. The dignified housewife, the chorus girl and the soubrette provided the highlights of the evening. Exquisite costuming and an admirable sense of miming added to the success of the occasion.

SEVITZKY IN NATIVE OFFERING

At the third Pop concert of the season on February 12, Fabien Sevitzky directed works by Glinka, Bizet, Verdi and Horace Johnson. The latter was represented by his tone poem, Astarte, an exotic work of fine melodic balance, which was warmly received. Ernest Friedlander, first cellist, was soloist in the Variations on a Rococo Theme (Tschaikowsky). The excellent local Symphonic Choir made its third appearance of the season singing compositions by Flotow, Wagner and Verdi.

Scheherazade, by Rimsky-Korsakoff, proved to be the principal orchestral number at the seventh pair of concerts on February 17-18. This colorful work received an authoritative reading which resulted in an ovation for Fabien Sevitzky. Trifons (Guerrini) did not prove to be a work of importance, but Three Poems on an Aramaic Theme (McDonald) proved worthwhile, containing folk-themes pleasing to the ear. Les Preludes, by Liszt, closed the orchestral part of the program. Gaspar Cassado appeared as soloist in the Boccherini concerto and contributed both technical efficiency and brilliancy which won a number of recalls. A sturdy singing tone with fiery temperament were outstanding attributes of his performance. The orchestra gave excellent assistance and the audience expressed its pleasure with warm applause.

CONCERTS IN HIGH SCHOOLS

The orchestra gave four concerts in the local high schools during the latter part of last month. Roman Carnival Overture (Berlioz); Nutcracker Suite (Tschaikowsky), and the first movement of the New World Symphony (Dvorak) were offered as the orchestral numbers. The Lost Chord (Sullivan); Beautiful Dreamer (Foster); and America (Bloch) were sung by the children with orchestral accompaniment.

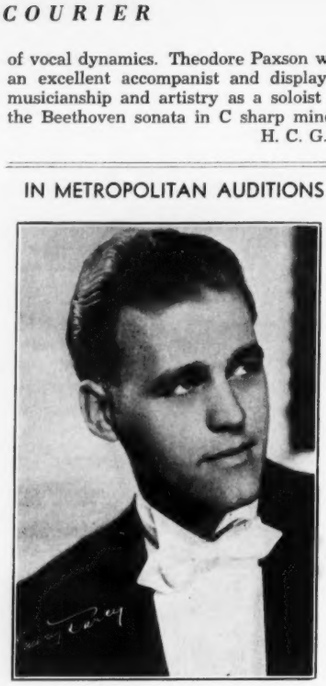
Hubert Kochritz of Cincinnati was presented as soloist at the second Maennerchor concert on February 20. A baritone voice of vibrant tone the visitor contributed songs by Schumann, Schubert, Wolf and English composers. The chorus under the able direction of Karl Reckzeh sang with excellent shading of tone and as usual contributed singing which gave pronounced pleasure to the audience.

EDDY SINGS TO CROWD

Nelson Eddy was the attraction at Cadle Tabernacle on February 24 in a program as lengthy as one can expect to hear in a concert hall. Numerous encores which included The Flea (Moussorgsky) and numbers from recent successes of his screen career evoked rounds of applause from a large audience. The richness of his voice needs no additional noting and the unhackneyed program of numbers revealed a complete command of vocal dynamics. Theodore Paxson was an excellent accompanist and displayed musicianship and artistry as a soloist in the Beethoven sonata in C sharp minor.

H. C. G.

IN METROPOLITAN AUDITIONS



EMERY DARCY,

baritone of Hollywood, is in New York following his appearance for the third consecutive year in the Brahms Requiem and the Beethoven ninth symphony with the Los Angeles Philharmonic Orchestra under the direction of Dr. Otto Klemperer. En route East he was soloist with the Tucson Symphony Orchestra. On March 5 Mr. Darcy sang in the semi-finals of the Metropolitan Auditions of the Air.

Metropolitan Opera Gives Die Meistersinger in Hartford

HARTFORD, CONN.—Wagner's Die Meistersinger was given a fine performance by the Metropolitan Opera Company on February 7 at the Bushnell Memorial here. The well-chosen cast included Elisabeth Rethberg, Charles Kullmann, Friedrich Schorr and Karin Branzell.

The Cleveland Orchestra (Artur Rodzinski, conductor) gave a concert on February 10 at the Memorial. Outstanding on the program was the prelude and Love Death from Wagner's Tristan and Isolde which was given a stirring interpretation.

Myra Hess, pianist appearing on February 14 with the Hartford Symphony Orchestra, was given an ovation for her playing of the Beethoven C minor concerto. Leon Barzin and the orchestra gave the pianist admirable support in the concerto as well as distinguishing themselves in the Sibelius symphony (No. 1) in E minor.

Grace Moore sang to a most enthusiastic audience on February 26 at the Memorial.

M. L.

Assorted Fare Regales Tokyo Enthusiasts

Kreutzer in Piano Recital—Trio Ensemble and Orchestra Give Standard Programs

TOKYO.—Leonid Kreutzer was heard in piano recital for the benefit of the local Y. W. C. A. at Hibiya Hall, which was packed. Following requests the artist played Handel's organ concerto (No. 1) in G minor (Stradal's transcription), Beethoven's Waldstein Sonata; Symphonic etudes by Schumann; Chopin's ballade in A flat, mazurkas, nocturnes and etudes. Numerous encores were given after persistent demands.

Joseph Rosenstock conducted the New Symphony Orchestra in Stravinsky's Jeu de Cartes ballet suite, Haydn's D major concerto for cello with Roman Dukson as soloist, Dvorak's Der Wassermann and the polka, Furiant and Dance of the Comedians from Smetana's Bartered Bride. The ensemble played excellently. The Dvorak and Smetana pieces took the large Japanese audience by storm. Dukson's performance scored strongly.

PIANIST PLAYS WITH ORCHESTRA

Chieko Hara, honor graduate of the Paris Conservatoire and winner of honorable mention in the International Chopin Contest last year, was heard with the New Symphony Orchestra under Rosenstock, in a farewell concert prior to leaving for Paris for another session of study and concerts. The young player made a success in Chopin's concerto in E minor, and that by Schumann. The Freischütz Overture given by the orchestra as a curtain-raiser brought rounds of applause.

TRIO PROGRAM APPEALS

The Pro Arte Trio (Wilhelmine Creel, piano; Alexander Moguilewsky, violin; Roman Dukson, cello) gave its second concert of the season in the Meiji Seimei Hall. The ensemble was brilliant in Dvorak's Dumky Trio, and excellent in that in D major (op. 22) by Taneieff. The Mozart message failed to inspire. Taneieff was a close friend and associate of Moguilewsky's in Moscow. Dukson, now of the Ueno Academy of Music, was formerly with the Stockholm Orchestra. Mrs. Creel is a Chicago graduate and in recent years has studied with Bartok and Kodaly.

NATIVE CONTRALTO SINGS WINTERREISE

Kaneko Yanagi, contralto, with Masahiro Tsuchikawa at the piano, was sponsored in a recital by the Tokyo Concert Association, an organization of Japanese musicians for presenting native artists in classical programs. The contralto sang Schubert's Winterreise, displaying musicianly understanding of the varying moods of the twenty-four songs. She has a rich and resonant voice, and her art is a lesson to the growing crop of new singers. The pianist accompanied most sympathetically.

I. J. FISHER.

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Harriet Cohen and Efrem Zimbalist Heard under Baton of Douglas Clarke—Fiedler and Stassevitch Lead Les Concerts Symphoniques—Recitals by Serkin, Kipnis, Tauber and Brailowsky

MONTREAL, CAN.—Continuing its good policy, the Montreal Orchestra presented an impressive program at His Majesty's Theatre, on February 12, with Harriet Cohen as soloist. The brilliant pianist was heard in Bach's concerto in D minor and De Falla's Nights in the Gardens of Spain, which had not been played here before. She gave an enjoyable performance of both works that gained her a well deserved ovation. The musicians under the baton of Douglas Clarke opened the concert with Arnold Bax's Tintagel and concluded with the prelude and Liebestod from Wagner's Tristan and Isolde.

On February 26, at the same place, in spite of the blizzard, a capacity audience was attracted. The splendid playing of Efrem Zimbalist was the chief attraction of the day. The guest soloist gave a highly interesting execution of Brahms' violin concerto, demonstrating remarkable skill. Mr. Clarke led the orchestra in Beethoven's first symphony with authority and was acclaimed at its conclusion. Respighi's Villanella, Sibelius' En Saga and Holst's Jupiter completed one of the best concerts of the present season of the West End orchestra.

SERKIN AND KIPNIS IN MORNING CLUB SERIES

The Ladies Morning Musical Club offered its subscribers an interesting recital at the Ritz Carlton Hall, on February 2. Rudolf Serkin gave a program including Bach's third English Suite, Beethoven's Les Adieux Sonata, Schubert's fantaisie in C minor and the Paganini-Liszt caprices in E major and A minor. The distinguished pianist impressed as a player of spirit and musicianship. On February 23, Alexander Kipnis appeared as soloist under the auspices of the club, drawing a large assembly of music lovers. The Russian basso gave a wonderful performance as Lieder singer in a taxing program mainly composed of works by Schubert, Brahms and Hugo Wolff. Encores by Strauss and Flegier followed frequent recalls. Fritz Kitsinger supplied exemplary accompaniments.

FIEDLER LEADS CONCERTS SYMPHONIQUES

The sixth concert sponsored by Les Concerts Symphoniques took place at the Plateau Auditorium, on February 3, drawing another large attendance. Arthur Fiedler of the Boston Symphony Orchestra made his first appearance and gave one of the best exhibitions of conducting seen here for a good many years, particularly in Mozart's symphony in G minor which received a stirring performance. Arthur LeBlanc, Canadian violinist, made his local debut as soloist in Brahms' concerto in D major and won warm applause for a capable reading of the work executed with finished technic. The concert was brought to a splendid end with a Divertissement by Jacques Ibert, played for the first time.

STASSEVITCH CONDUCTS AND PLAYS

The seventh concert was given at the same place on February 17. Due to sickness, Paul Stassevitch, who can always be relied upon, took the place of Sir Ernest MacMillan at twenty-four hours' notice and notwithstanding the very brief time he had to rehearse the musicians, the event was a successful one. Mr. Stassevitch, who came to Montreal to be piano soloist, was heard in Tschaikowsky's concerto which was displayed with an accomplished technic and genuine artistic merit. As conductor for the concerto, Eugene Chartier stood the test in good style and together with Mr. Stassevitch was accorded a resounding ovation at its conclusion. Lionel Daunais, local baritone, made a personal success by his characteristic singing of three songs.

TAUBER, BRAILOWSKY APPEAR

A warm and enthusiastic attendance greeted Richard Tauber's first recital at His Majesty's Theatre on February 14, under the auspices of J. A. Gauvin. The Viennese tenor has a voice of beautiful tonal quality, perfect in diction and sweet in its delivery. He displayed unusual gifts of interpretation in a program consisting of six songs by Schubert, two operatic arias and numerous operetta excerpts that are the singer's specialty.

A piano recital was given by Alexander Brailowsky at His Majesty's Theatre on February 13. Endowed with romantic and lyric genius, the Russian pianist showed anew that he is a superb and amazing musician.

A dance program of variety was presented at His Majesty's Theatre, on February 20, by Harald Kreutzberg. His art, cleverly executed, aroused frenetic applause from a large and appreciative public.

J. H. G.

Richmond Club Stages Gypsy Baron

Resident Musicians Supply Entire Production—Pianistic Visitors Include Iturbi, Rubinstein and Ray Lev

RICHMOND, VA.—Johann Strauss' The Gypsy Baron was given several performances by members of the Musicians' Club at the Lyric Theatre, the club supplying vocalists, orchestra, chorus and direction, all contributing to a production of much merit. Ernestine Mason, soprano, sang with lovely effect the leading feminine role; Maurice L. Tyler, tenor, essayed the leading male role with accustomed ability; others participating were Virginia Keen, Clarence Rives, Carl Ashworth, Grace Heacock, Roy Caudle, as well as a superb chorus. Annette Baird and Howle Fisher were leading dancers; Rose Kaufman and Bertram Yarborough directed the stage action, with Mable Stradling and George Hirst as directors of the choral work. Leslie Banks furnished stage settings of much beauty. This was the sixth consecutive season of opera by the Musicians' Club.

Jose Iturbi played at the Mosque in his third local appearance; his recital was marked by brilliant passage work, fine dynamics, skillful pedaling, accompanied by a ripened mastery of his pianistic art. The Mozart sonata in F major and the fantasie-impromptu and scherzo in B flat minor of Chopin were outstanding numbers.

Artur Rubinstein, pianist, played for the Musicians' Club on February 28 at the Lyric Theatre, giving a performance which can be described as "breath-taking." His playing displayed virtuosity of a high order; his program included works of Bach, Schumann, Chopin and de Falla.

Ray Lev, pianist, played a brilliant recital for the Woman's Club at its own auditorium on March 6, under the chairmanship of Mrs. John Marshall Caskie.

J. G. H.

French Violin Making

FROM ITS ORIGINS TO THE PRESENT TIME

By IRVING SCHWERKÉ

It is by imbibing deeply of Latin classicism, that French genius, which has so perfectly allied the Celtic soul and Italian form, has been able to disclose itself as the most artistic and the most perfect genius of European civilization.

For a long time, first honors in the art of violin making went to Italy, but towards the end of the 18th century, Nicolas Lupot, "the French Stradivarius," won first place for France—and France has kept first place ever since.

Even in that early epoch there were strongly defined traditions. For example, towards the second half of the 16th century, in Lorraine, thanks to such men as MEDARD and RENAULT at Nancy, and DIEUDONNE - MONTFORT at Mirecourt, a sharply defined rivalry existed between the French and the Italian schools, of which latter, André AMATI at Cremona and GASPAR DA SALO at Brescia, realized the forms of our actual bow instruments.

NICOLAS LUPOT
1758-1824

Since that time France has given over two thousand violin makers, and over two hundred bow makers to the Art. The Cremona and the Brescia schools have died and completely disappeared, and for more than three centuries now, the art of violin making—more flourishing and vital than ever—has been developed and increased at Mirecourt and Paris.

It was about 1738 that the appelation of *luthier* (originally any musical instrument maker) was first used particularly to designate makers of string and bow instruments. In the 16th century these *luthiers* were called *fesseurs de violons*, in the 17th they were known as *violoniers*. The Dukes of Lorraine, recognizing the importance of the Lorraine School, the Duke François, on May 15, 1732, granted charters to the *luthiers*, and other makers of musical instruments, of the cities of Mirecourt and Mattaincourt. Further irrefutable confirmation of the ancient renown of French violin making is found in the fact that, way back in those early times, the Master-Luthiers of Mirecourt, taking a united stand against "the abuses which have crept into the profession," requested that they be accorded the standing of a "*corps de Maitrise*, which, in serving the public good, would preserve the fame which the City of Mirecourt had acquired as a locality where resided only skilled makers of instruments." It is further interesting to remark that these *fesseurs d'instruments à archet* took Saint Cecilia for their Patron Saint and that, every three years, they elected a "Corporation Master" who was sworn into office by the Lieutenant General, two Aldermen, and one of the Guild Deans of Mirecourt.

In order to be received as a *luthier*, the aspirant to such honor was obliged to serve eighteen months as an apprentice, to have good recommendations, to make a master-piece according to indications given by the Masters and the Aldermen, and finally, to be examined by a group of Masters of the Corporative Body, these latter appointed by the Chief Master of the confraternity. The entrance fee was fifty francs; twenty-five for the State, twenty-five for the confraternity. Sons of masters, as also those who married the widows of masters, paid only twenty-five francs. An artisan coming to Mirecourt to work, was obliged to give his former master six weeks notice that he was leaving and to produce his apprenticeship documents, — failing which, he had to do his apprenticeship all over again! Article 4 of the Bi-laws gave the Corporation Master (two Aldermen always accompanied him on these inspection tours) the right to appropriate all badly made work and to fine delinquents a franc for every defective piece. These "visits" took place four times a year.

Article 7 of the Bi-laws explains why the ancient Mirecourt *luthiers* marked their instruments with a hot iron, both on the in and outside of the back. It was a sort of legal control of mastership, and "Every part of an instrument," the Article reads, "shall be marked by the Master in charge, who will be obliged, upon verbal request, to go personally to the workman's shop and see to it that the name and surname of the workman who made the instrument, are marked upon it, for which service the said Master will receive a payment of six *deniers* for every part of an instrument thus marked."

Rules and discipline like these naturally exercised a profound influence on the formation and development of the French School, which School the talent—and frequently the genius—of French artisans succeeded in advancing to the front rank, the history of the Art in France showing a steady evolution from the MEDARD'S to Nicolas LUPOT, including such names as Claude PIERRAY, LOUVET, Jacques BOCQUAY, and continuing with such as GAND, ALDRIC, THIBOUT, the SYLVESTRE'S, J. B. VUILLAUME, the BERNARDEL'S, the JACQUOT'S, CHANOT, HENRY, REMY, LECLERC, and many others. And here it is significant to note that MEDARD'S violins were so generally taken for AMATI'S—Medard collaborated with Amati in making the instruments for the chapel of Charles IX, King of France—that the instruments of this French master have become unfindable, all of them having been re-marked to the advantage of Amati or Alexandre Gagliano!

In all epochs the Lorraine *luthiers* have come to Paris for the "consecration" of their work, Paris offering them the advantages of a rare aesthetic atmosphere, of permanent contact with artists and the most celebrated international virtuosos, not to overlook symphony orchestras, the many schools, and the National Conservatoire. The development of musical technique and orchestration, along with the constant co-operation of *luthiers* and musicians, have elevated the Paris School to the highest degrees of the Art.

Practically all the luminaries in French

(*Continued on page 36*)

Ray Lev

AMERICAN PIANIST

" . . . . an artist of power and intensity, poetic fervor and musical insight."

—*Lawrence Gilman*, New York Herald-Tribune

New York

"Miss Lev's playing was intelligent, technically brilliant and propelled with exciting elan. A fund of heartfelt poetry marked the performances of the Chopin. The arabesques of the impromptu were not only of virtuoso caliber but most diaphanous in tonal structure."

—*Times*

"She commands a formidable technical skill, a wide variety of dynamic gradations, keen rhythmic sensitivity, and genuine musicality. Her performance of Bach's Chromatic Fantasy and Fugue was impressive for the directness and strength, the clear, firm tracing of the recitatives in the fantasy, the steady march of the fugue."

—*Sun*

"She re-creates the music of the masters when she plays. Last night New York heard her once again, and Town Hall was crowded. She played with staggering aplomb, with richness of tone quality, and dynamic shadings that were both intelligent and thrilling."

—*Evening Journal*

London

"Ray Lev treated her subject matter with sensitiveness of touch that produced effects almost orchestral in their diversity. Clarity and transparency remained the chief considerations throughout."

Sunday Times

"A player of great musical imagination. Ray Lev belongs to the category of pianists who favor the grand manner. In the Beethoven there was astonishing power and beauty. The pianist's talents are by no means confined to one style of music."

—*Morning Post*

Paris

"Miss Lev's technical power is also accompanied by delicacy, and she can treat a piece with fingers of velvet. Her success in Franck's Prelude, Chorale and Fugue astounded us by its quality. We left the Hall convinced that Ray Lev can scale any heights."

—*Journal des Debats*

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—Pitts Sanborn, New York World-Telegram, Feb. 23, 1939

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HERALD-TRIBUNE

"The playing of these excellent musicians was tonally persuasive and their adjustment of dynamic values as well as their fidelity to the composer's intentions made for interpretations of a high order. A large demonstrative audience was present."

SUN

"As a corrective for the kind of attenuated, over-refined quartet playing one repeatedly hears from certain celebrated ensembles, the vigor of the Messrs. Piastro, Pogany, Kurthy and Schuster was unquestionably stimulating. Their portrait of Schubert was a faithful and affecting one. A large audience punctuated the performances with unmistakable signs of approval."

TIMES

"The new group acquitted itself with honor. There were many points of technical excellence. There was an experienced observance of well-established musical tenets. There was evidence of mature consideration of the problems of this medium. The audience received all it heard with unreserved enthusiasm."

WORLD-TELEGRAM

"And it may be stated right off that similar ensembles had better look to their laurels, for this latest one has an excellent chance to monopolize the string quartet spotlight. Their performance last evening possessed certain qualities, such as remarkable team work, outstanding musicianship and deep and probing understanding of the various works. Such a specific matter as tone, individual and collective, was full, resonant, musical. And the individual and mass technics surely were to be praised highly."

POST

"Those who came last night expecting to hear the various qualities of the Philharmonic-Strings in miniature were disappointed, for, in all departments—ensemble, intonation, style, etc.—the quartet is one that stands on its own merits as a quartet. In the hands of this organization, the popular belief that a quartet must be aged in the wood, is riding to an imminent fall. The Schubert Opus 161, for instance, is an acid test for a string quartet, but last night's group played it, not only adequately, but in a manner that set a high mark for other and more ancient organizations to shoot at."

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19 West 69th Street • New York City

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NEW YORK MARCH 15, 1939 No. 2983

New York World's Fair is tuning up for a grand *ouverture* a month or so hence.

—o—

The merry "swing" Mikado now playing in New York makes one think that a hypodermic of jazz might help some grand operas too, and finally make the average American aware of their existence.

—o—

"We are wont to think of present world conditions as unique in history," writes M. B. H., "but long ago, Benjamin Disraeli made this utterance: 'Were it not for music, we might in these days say that the beautiful is dead.'"

—o—

Too-Conservative Audiences

Walter Gieseking, distinguished German pianist now touring this country, is quoted in the Journal of the Philadelphia Orchestra, as finding American audiences to be "eager, friendly—even heatedly enthusiastic—but profoundly conservative in musical judgment as compared to European audiences." Elaborating this theme, the artist said:

"I find here a friendliness which is almost overwhelming, a cordiality which is concentrated on the personality and the individuality of the visiting musician. Music here is not taken for granted; it is a fresh and delightful experience for the listener, not a ceremony of familiar routine as it so often is in Europe.

"Musical progress is slow because of a sort of economic determinism of art. It works out like this. The function of the impresario is to attract audiences; naturally he encounters an obstacle if an artist persists in interfering with the pleasure of his public by playing compositions not readily acceptable. The soloist is termed an entertainer who must satisfy his public. This is a universal condition, hence the composer and performer must achieve a common denominator in receptivity; they must recognize the existence of an audience of various planes of thought.

"Gradually, I believe this condition of conservatism in programs will be overcome—when local sponsors decide to jeopardize the box office just a trifle."

There is doubtless some basis for all this in the fact that, until recently, music was largely an imported product in this country. Even so recently as the era of MacDowell, which closed about thirty years ago, the fact that an American could produce viable music that compared with the European product was regarded as prodigious and aroused a sort of awed admiration. Something of the same spirit still lingers in the layman public, especially in the smaller cities, which tends to treat the visiting virtuoso as a rare and strange phenomenon.

Knowledge of musical repertoire has somewhat broadened since the advent of the radio, in the general public not specifically musical, but the crowd has not kept abreast of the latest developments in this, as in any other of the arts. Just as the average non-artist has not learned to appreciate abstraction or surrealism in painting, but has to some extent accepted the impressionist and a few later schools, so the musical public—and only a portion of that group—now has advanced to the point of liking Debussy, Ravel, de Falla, the early Stravinsky, *et al.*, but not the atonal or other extreme styles.

There is a sort of cultural lag, by which production outleaps appreciation in the rapidly-changing modern era, by at least a score of years. It was not so in the great ages of musical production, when forms crystallized slowly and were thoroughly developed, idioms generally adopted, and styles stayed in vogue during a much longer period. Precisely the same thing happened in fashions for personal adornment in the medieval age, as old MSS. show, compared with the hectic changes of today.

The result is that modern audiences are divided, a small section eager for novelty and resenting too patronizing offerings, and the larger segment extremely behind the time in its likings for forms of expression. This is a problem that the visiting musical artist has to solve for himself, and perhaps the wisest solution is to mix the old with the new in the proportion indicated. Whether all this has anything to do with commercialism on the part of musical managers is an open question; despite the fact that they naturally want to attract as many listeners as possible, it is the desire of the public that in the long run must be satisfied.

—o—

The Tragic Toll

In February there passed away in Paris the noted soprano, Fides Devries, aged 88, member of the famed Devries singing family, which includes her mother, Rosa, and her brothers, Herman (father of René) and Maurice.

Fides had a brilliant but short career, as she married early and retired from the stage. Previously, however, she had been a member of the Paris Grand Opéra, and among other outstanding achievements there, created the role of Salome in Massenet's Hérodiade, and sang the leading soprano roles in most of the repertoire of that institution, including Elsa at the first Paris performance of Lohengrin. One of her largest fees was in Monte Carlo (1882) when she received $5,000, outdoing even the towering Patti charges of that day.

Rosa Devries brought her own company to the United States for a number of seasons (1852-59) under the conductorship of Arditi, and Fides was born in New Orleans. Herman and Maurice, both members of the Metropolitan Opera for many years, were born in New York. Except the Garcias, there is no other clan that has contributed so importantly to vocal art as the *famille* Devries.

* * *

Death robbed the musical world again sadly on February 27, when Richard Copley succumbed suddenly to a heart attack in a Toronto hotel while he was on a booking tour.

"Dick," as he was affectionately known to all his friends in the profession, grew up with the past half century of musical life in America and particularly in New York, for of his sixty-three years, forty-nine were spent in managerial activities. At the age of fourteen he entered the employ of Henry Wolfsohn, then the most important concert impresario of the day, and starting as office boy, resigned in 1925 to found his own bureau.

During his career Dick went on the road for such noted artists, among others, as Eames, Nordica, Caruso, Rosenthal, Schumann-Heink, McCormack, the De Reszkes, Kreisler, Destinn, the Metropolitan Opera, Braslau, Werrenrath, Hayes, Stravinsky, Ernest Bloch, Elman, Heifetz, and Josef Hofmann. He also acted as manager and adviser of a number of well-known musical organizations.

Of late years Dick was especially active in arranging the tours of Hofmann, with whom his business connection ripened into long and devoted friendship. The pianist is deeply stricken at the loss of his beloved manager.

Dick belonged to the old-fashioned type of impresario who believed in individual and personal booking, and never subscribed to the modern *en bloc* system of most of his competitors. When the majority of them formed the two leading radio groups, he remained independent, and continued to operate his own office with unvarying success.

Always cordial and convivial, the cheery little white-haired but intensely active Dick was a familiar sight at all New York musical events, and he will be abidingly missed by those who had real admiration and affection for him.

—o—

A State Song for New Jersey?

A State Song Sponsorship Committee is waging a campaign to have legislation passed in the state of New Jersey adopting an official ditty to be sung by all good citizens of that commonwealth. Press dispatches report that the hymn had its origin in touching manner, "although not such a violently stimulating inspiration as that which prompted Francis Scott Key's The Star-Spangled Banner."

It seems that the writer of Jersey, Home of the Fir, Elm and Myrtle, Marion D. Cameron, spent a winter in New York City as the paper explains, "just across the Hudson." As spring came on, nostalgia for the home state grew, especially when she read a poem about its beauties by Lawrence Perry in the publication, Jersey Life, and she was inspired to express these feelings in her own lyric.

"Although Mrs. Cameron is a native of Michigan," says the newspaper report, "she considers that she has as much right to be homesick for New Jersey as any one, due to her fifteen years' residence there."

When the poem was brought to the attention of a publishing firm, it was pronounced to "fill ideally the requirements for a state song, for which they were constantly receiving requests." Music was set to the lyric by Mrs. Cameron's father, Arthur Depew, East Orange organist and composer.

Working for its adoption, the committee mentioned above presented the composition to Governor Moore, who told them that to make the song official, it would have to be adopted by the Legislature. The energetic ladies and gentlemen, headed by Gertrude H. Hale, chairman, report that their efforts have been rewarded by approval of State Senator Lester H. Clee, Senator-elect Homer Zink, as well as such musical figures as Mark Andrews, Mrs. Parker O. Griffith, president of the Griffith Musical Foundation, and Rodney Saylor, director of the Bach Society of New Jersey. The song has been published and is being used by the Boy and Girl Scouts local units, service clubs, the Eastern Star, the Four-H Club, the Y. M. and Y. W. C. A.

Now the time is ripe, according to the proponents of the anthem, that it be officially sanctioned. New Jersey has no identifying song of her own and shares with Michigan and Maryland a version of the early German air, O Tannenbaum.

VARIATIONS

By Leonard Liebling

Wow, what three terrific musical explosions occurred in our land recently! The first was the result of the Gigli outburst to interviewers in Italy; the second, the D.A.R. refusal to let Marian Anderson sing at Constitution Hall in Washington; the third, a defamatory article about singers in general, published by Westbrook Pegler in the N. Y. World-Telegram.

Calm reflection indicates that none of the trio called for such American indignation as was aroused, resulting in sensational press comment, and a number of heated letters sent to the Musical Courier.

Gigli has since repudiated the remarks attributed to him. (The old story of the "misrepresenting" reporters.) The D.A.R. denies intention of racial discrimination, and colored Miss Anderson has been assigned another auditorium in the capital. Pegler's attack defeated its own purpose through the violence (and, shall one say, ignorance?) of that somewhat bitter columnist.

Miss Anderson's case aroused protest from many prominent musicians and artists, and a flood of letters and telegrams went to Washington and to newspaper offices, and were published. It is a strange idea that the D.A.R., revering George Washington, should curb the democratic freedom for which he fought. Mrs. Roosevelt at once resigned from the organization after its bigoted action, and thereby added to the esteem in which that sincerely broad-minded lady is held by her compatriots.

Gigli's reported utterances concerned the "decadence," "corruption" and "extortion" which he says he found during his recent tour to America. He furthermore was alleged to have said that the Metropolitan Opera is slipping downward fast in artistic achievement and standing, and that its male American singers are not of first rank. It has been pointed out since the Gigli publication, that he had to pay some delinquent tax charges to the U. S., and also that he lost a law suit here, mulcting him in heavy financial damages. That, say the pointers-out, probably gave him the notions of our national "corruption" and "extortion."

The Pegler article (March 1, in The World-Telegram, New York), read in part like this:

It is time to destroy the superstition that because a man or woman can shriek louder and a little less sharply than most human beings, that person's views on politics, economics or cultural topics deserve reporting in the papers and editorial discussion. . . . As a singer Gigli speaks with no more prestige on non-artistic topics than any chestnut vender or apple shiner under the "L."

Singing, it should be kept in mind, is the lowest and most vulgar of the arts. Its masters, as a class, are jealous, silly, childish, vain, petulant, grossly ill-mannered. Any stranger who has ventured around behind during the squawking of an opera must always remember the impression made upon him by the chorus of gargling, barking, spitting and other disgusting sounds emitted by the artists in preparation for their moments on the stage.

They know little beyond the roles, which they must learn as children do Christmas recitations, and they are so overbearingly vain that when they are doing rotten work and know it themselves they sometimes stomp off, pouting and sulking like brats, if a customer happens to yawn. . . .

Singing, of course, should be women's business. Feminine voices and the voices of little boys are light and bird-like and suited to the art. It is not a natural or happy art for males, and in no case is it a creative art, except to the extent that one singer emits a special gurgle, grunt, gasp or snuffle and calls that an original creation. Otherwise the singer only steps out and brays, moos or yowls the music which has been written down for him by the composer, who, of course, is a creative worker if not always necessarily an artist. The singer's function can be likened to that of a train-caller in the Northwestern Station in Chicago.

Operatic singers always have enjoyed more reverence or awe in the United States than they command in European countries. . . . In Italy if an opera singer is lousy—and they often are—the customers will pelt them with hunks of sausage and even knives and chairs. . . .

Gigli may return if he likes, but it is hoped that if he does so he will not be quoted on any other topic than his knack, or if you want to be generous, his art, of bawling and flouncing about a platform with lace on his cuffs and paint on his face, and bawling high tenor at that.

It appears, then, that Pegler does not love singers and singing.

* * *

Stuart Ross, the pianist, sends the most interesting of the opinions about the Gigli interview. Very gently, Mr. Ross sets forth:

How long are we real Americans going to be gullible saps to pay these strutting song-birds our good American dollars to come over here, give generally mediocre performances, take their well filled money bags back to their various homelands, and as soon as they get back under cover of their motherlands, have them sit down, and write dissertations, damning everything in this great country that gave them bread and water, and in such quantities as their own countries never could supply, and never will?

They come here, grab all the business from the Americans that they can, sneer at all we have to offer, call us ignorant, scoff at our own great soloists, don't mix with us, murder our language, won't spend a nickel over here, and yet if we endeavored to sing in one of their countries, we'd get panned scathingly, and after appearing, none of us would be able to take a penny from any of their countries.

Gigli threw his obesity around the stage here, and sang only fairly this year, and most of the critics let him know this fact plenty. He has been deposed, and superseded by a few better American tenors, and in our vernacular, "He can't take it."

When he makes the usual gesture towards returning for more American gold, the American public may be made very aware of this type of thankless person, and make very special effort to see that from now on a very empty house will be the correct reward to persons of his type. That will be our finest way to tell Mr. Gigli that Americans as a whole are not in favor of sour-grape vocalists.

* * *

After a fortnight of lecturing in the South, I bring back pleasant musical recollections, especially from Miami, where I did three talks at the university, under the auspices of the Winter Institute, and met several hundred eager and knowledge-hungry young students and a faculty of unusual progressiveness under the aegis of Dr. Ashe. His interest in music is wide, for he thinks that the orchestra of the University is even more important than its athletic teams. Also he is a warm supporter of the University Conservatory, headed so long and so ably by the accomplished Bertha Foster.

Of course there was a visit with Arnold Volpe and dynamic Mrs. Volpe, at whose home a dinner party collected Dr. Ashe, Walter Scott Mason, Jr., director of the Winter Institute, Reinald Werrenrath, Carmela Ponselle, Harrison Christian, Santo Di Primo (last-named four engaged in presenting a local performance of Samson and Delilah), Dr. James Francis Cooke, Mr. and Mrs. Henry Gregor, and two of my fellow students during the long-ago days in Berlin, Mrs. McKim (née Leonora Jackson), the violinist, and Franklin Harrison, pianist.

No evening at the Volpes without music, and Ponselle did a picturesquely acted Habanera from Carmen, Christian gave telling Negro Spirituals, Gregor played two of his fine piano compositions, and Werrenrath contributed Lieder delivered with all his characteristic skill and art. Bertha Foster was there too, and confided to me her plans for a great national musical enterprise about which you will hear more within the next few weeks.

At Mana-Zucca's home and hall, there were insidious cocktails made by husband Cassell, and I snooped out—excuse me, Simon—that her musical club is flourishing, and that her song, I Love Life, sold 60,000 copies last year.

Belated thanks to Walter Scott Mason ("Scotty" to his pals) for taking me to the horse-races three times, and providing me with erudite information which sent me home a winner on each occasion.

He, Carleton Smith (Esquire's learned and salty music critic), John B. Kennedy, radio commentator, and your reporter, suppered at the best fishery in Miami, and sampled pompano as toothsome as some of the anecdotes told by Smith and Kennedy.

* * *

In New Orleans I witnessed part of the Mardi Gras celebrations, in which good music plays a surprisingly small part. Attending the Hermes Ball at the beautiful Auditorium, I observed some panels on the front outside wall, with titles denoting the uses to which the edifice is dedicated. They read: "Music," "Poetry," "Art," "Drama," "Athletics."

* * *

I wondered whether George Krehbiel, sports writer on the Miami Herald, is related to the late Henry E. Krehbiel, music critic of the New York Tribune. No one in Miami seemed to know, but it seems probable, for Henry started his journalistic career as baseball reporter on the Cincinnati Inquirer.

* * *

The New York Times of March 5 reports that Florent Schmitt, Parisian composer, writing of a new violin concerto by Joseph Jongen, says: "This is one of the best violin concertos I ever heard; it will provide an excellent substitute for Mendelssohn, which is interesting but played far too often, and especially for Beethoven's which is utterly devoid of musical interest." Some of those Frenchmen do think of such funny things.

* * *

Immune for a while from mistakes in print—the nightmare of every pen commentator—ill luck broke over me again twice in recent issues. I said that New Orleans did not wish the Metropolitan to do any German opera during its visit there, April 13, 14, 15. As a matter of fact, Lohengrin was asked for and will be sung. Also, I chided the Metropolitan for omitting in the last act of its Louise staging, Julien's balcony shown through the window in the first act. "Oh, oh," Eddie Ziegler mocks over the telephone, "you're a finely informed critic. Don't you know that the libretto tells that Julien's house was demolished, causing his removal to the hill in Montmartre?" I am properly crushed.

* * *

Martin Lee, of San Francisco, discovers a "Wrong Caption" in The Victor Book of the Opera, page 436 (1936 edition) where a picture of Galli-Curci is shown as Juliet, but in reality costumed as Rosina. The same correspondent tells proudly of his city: "You may wish to know that here the Federal Music Project is giving Carmen in concert version, for ten cents admission. San Francisco opera lovers had a chance to hear three operas in one day recently, by tuning in on NBC Saturdays at 10:55 a.m., for the Metropolitan matinée; then going to hear the San Carlo troupe at our opera-house, 2 p.m.; adjourn 5:30 p.m. for dinner; and return at 8 p.m. for the evening performance of the San Carlo."

* * *

My return here was brightened with the receipt of a communication from Avis Bliven Charbonnel, connected with the Federal School of Music in Providence, R. I., and director and founder of the Community School in that city. She writes: "We are preparing a Beethoven-Brahms concert, and we talk to the students about those composers, recommend books about them, and ask the students to write original essays on the subject. One youngster, blonde, blue-eyed, and an imp, delivered himself of the following paper:

Ludwig Van Beethoven started to study music at six years of age. He had much music. Of course music was The life for Ludwig. He studied very hard but at the age of twelve he began to belive that he hated music. One day when he was studing he stood up and said I cannot work today. His master looked at him and said what is this thou hast said. thou must work and he gave him a push back to the piano. That night Ludwig did not finish a piece of work so his master woke him up and he did the work then the master asked him to play it for him so he did then he went out of the room and left Ludwig to himself. Lud loved nature he used to take long walks in the woods this time he was so happy that he went to the piano and sofftly played music from his own head.

(Signed) John Pearson
St. Michaels School
Grade 4-A. eight years old.

A lady from Los Angeles has written me corroboration of the Farrar picture controversy. Allow me to publish that epistle:

Los Angeles, Calif.

Dear Simon:

The picture in Life of the house at the Met. opening certainly contains Farrar. I would know that smile anywhere. She always has been a very interesting person and always will be. I have not been taking your very fine paper twelve years for nothing. I know my pictures.

ETHEL F. BRUINGTON

P. S.—Please make your Somebody Told longer and mention those who made opera what it is today.

Certainly it looks as if the matter was settled. After such a positive assertion, I can only state that Geraldine Farrar was present at the opening of the 1938-39 Metropolitan Opera season in New York City. Definite identification of her photograph has been made. All those who have kept the Life picture on their music-racks awaiting this event may now cross the photo with the supplementary phrase "x marks the spot." Thank you, Miss Bruington.

* * *

Somebody told me a story about Lauritz Melchior the other day which, though it is an old one, may not be known to you. When Melchior was about to make his European debut in Tannhäuser, he engaged a designer of excellent reputation to make his costume. Busy with rehearsals, he was not able to see his completed robe until the evening of his performance. When it arrived he was aghast, for the costume was a beautiful creation of light blue satin covered in all strategic places with big red hearts.

"I can't wear this," he announced to the costumer. "It will make me look ridiculous."

"Oh, no, sir," the dressmaker answered. "I assure you it is correct. Remember Tannhäuser is the God of Love."

"Well, maybe," Melchior said. And he dressed in the passionate regalia. But when in the first act, he rose to sing from his slumbers beside Venus, he could not be heard for a few minutes because the audience was rocking with laughter. However, from there his listeners were so impressed by his voice that he received many ovations and the curious costume was entirely forgotten.

The next day the blue satin robe was stripped of its ruddy hearts.

* * *

Speaking of Melchior reminds me of a present anecdote that was told me last week. A friend of Grena Bennett's sent her a corsage of orchids recently and she was triumphantly wearing them at the opera when she met Mrs. Lauritz Melchior. Kleinchen admired the flowers and Grena answered: "Yes, aren't they lovely? Tomorrow is my birthday and a friend sent them tonight for me to wear."

The next day, Grena was amazed to receive telegrams of congratulations from Mrs. Melchior and Constance Hope, as well as a telephone call from Lauritz himself expressing felicitations. Grena was rightly confused, for it so happens her birthday is November 21 and not in February. You're a naughty girl, Grena Bennett.

* * *

The Jan Kiepuras gave a cocktail party recently that was very exciting. As you know, Mrs. Kiepura is an attractive young woman, a movie star and one of the prominent artists at the Paris Opéra. Her husband is vastly proud of her and at the party spent most of his time singing her praises. Though he has had enormous success at the Metropolitan this winter, he insisted upon talking about his wife, his hotel in Czechoslovakia, and his wife. Eagerly listening and in complete sympathy were Pierre Key, Francis Perkins, his sister and her fiancé, Horace Johnson, Grena Bennett, Herbert Brodsky and many representatives of the Polish press in New York.

Marjorie Lawrence's Thais brought many eminent musicians to hear her. Spying around, I saw Mrs. James Price, Hanna Brocks, Helen Jepson, Lawrence Evans, Mr. and Mrs. Eddy Brown, Edwin McArthur, Mr. and Mrs. Solon Alberti, Gladys Axman, William Taylor, Jerome Bohm, Paul Engel, Mr. and Mrs. Samuel Chotzinoff, Oley Speaks, Oscar Thompson and his daughter and John Carter.

* * *

There was a lot of noise coming from Nita and Solon Alberti's apartment in the Hotel Ansonia one afternoon a couple of weeks ago. I was visiting Mrs. Tubbie, my friend of ancient years, who lives next door to the Albertis. She was so much incensed by the commotion in the corridor that she spent most of her time on the house telephone, berating the management of the hostelry instead of telling me her familiar anecdotes about Caruso, Sembrich and Patti.

Finally, Mrs. Tubbie got so excited I feared for one of her usual masterly heart attacks, when she is never satisfied unless six doctors arrive breathlessly in exactly ten minutes by the clock. So I volunteered to crash the Alberti party and quell the antics of their guests. I found the two charming musicians completely surrounded by Mr. and Mrs. Antonio Tremblay, their honored friends from Ottawa, and on the fringes of the milling throng I identified Mr. and Mrs. Charles Kullmann, the Ward Frenchs, Mrs. Russell Lansdale, Jane Peterson, Mrs. William J. Sloane, the Charlie Bakers, Oley Speaks, Paul Althouse, Hilda Burke, Desire Defrere, Pierre Key, Rhea Powers, Tom Cody and Ted Neil. Everybody was talking so loudly I grabbed a big tin tray and threw it at the chandelier and dashed madly from the place.

When I returned to Mrs. Tubbie, the heart attack had come—and so had eight doctors. All agreed it was the best seizure Mrs. Tubbie has ever had.

(Cartoon by Edgar Allen, Jr.)

"Lakmé has done WONDERS for my husband's disposition!"

I SEE THAT

Myra Hess, pianist, sailed on the SS. Aquitania for England on March 4.

* * *

Edouard Grobé, young American tenor, arrived in New York on March 4 on the SS. Aquitania after a tour of Holland and Germany with Coenraad V. Bos.

* * *

Lily Pons, Metropolitan Opera coloratura soprano, closes her spring season with concerts in Providence, R. I., on March 21; Wilkes-Barre, 28; Lansing, Mich., April 4; Charleston, 10; and Knoxville, 13.

* * *

Albert Spalding, violinist, is soloist on March 14, 16 and 17 with the Chicago Symphony Orchestra and on March 23, 24 and 26 with the New York Philharmonic-Symphony Society.

* * *

Robert Virovai, violinist, resumed his tour following a March 5 appearance on the Ford Sunday Evening Radio Hour.

* * *

The Jooss Ballet, returning to America in January, gives its first programs in Cuba, appearing twice for the Sociedad Pro-Arte Musicale.

* * *

Enya Gonzales, soprano, gives three concerts in Puerto Rico this month with Carlo Edwards as accompanist.

* * *

Gertrude Hopkins, harpist, has added return engagements in Madison, N. J.; Norwalk, Conn.; Middletown and Brooklyn, N. Y., to her spring schedule.

Ish-Ti-Opi, American Indian, will make his New York debut at Town Hall on March 29 in a program of Native Songs (in costume) and Italian, French and German numbers.

* * *

Diana Cohen, former pupil of Lillian Reznikoff Wolfe and now an artist pupil of Rudolph Gruen at the Manhattan School of Music, gave a piano recital at her former teacher's Brooklyn studio on March 4.

* * *

Edwin Ziegler, pianist, gave a recital on February 28 for the Studio Club, New York.

* * *

Mrs. H. H. A. Beach's Canticle of the Sun (St. Francis of Assisi) had its annual performance at St. Bartholomew's Church, New York, on February 26.

* * *

The Clavilux (color-organ) is presenting programs which in make-up resemble those of music recitals. Prelude (op. 110), and double and triple forms in counterpoint (op. 59), were featured on February programs by Thomas Wilfred, the inventor.

* * *

Robert Kitain, violinist, gave his second New York recital in Town Hall, March 14, and his Boston recital on March 2 at Jordan Hall. He is engaged for a tour of sixty-five concerts in Australia, New Zealand, British India and Java, beginning this summer.

* * *

Following a series of appearances in Havana, Gaspar Cassado, cellist, opened a Canadian tour on March 9 in Winnipeg. With Albert Spalding, violinist, he appears in the Brahms double concerto with the New York Philharmonic-Symphony Society on March 23, 24, 25 and 26.

* * *

Sigurd Nilssen, basso, was heard on February 17 for St. Andrew's Church School at the Hotel Dennis, New York, with Vladimir Padwa at the piano.

* * *

Haydn's Creation was sung at Princeton University on March 12 in memory of Elizabeth Milbank Anderson.

* * *

Edward Harris is dividing his time between teaching at his New York studio, accompanying singers on tour and conducting the Plainfield (N. J.) Choral Society.

* * *

Chester Watson gave a recital on February 17 for the Choral Arts Society of Tenafly, N. J., and on March 1 was soloist for the Chaminade Club of Brooklyn, N. Y.

* * *

Lorne Grant was soloist on February 8 with the Reading, Pa., Choral Society.

* * *

The Tuthill School for Oratorio (James A. Brown Tuthill, director) presents Handel's Messiah on March 23 in the Carnegie Chamber Music Hall.

* * *

Margaret Speaks, radio and concert soprano, was honor guest at the debut of a newly developed hybrid of red and gold marigolds at the recent show in the Waldorf-Astoria Hotel, New York.

* * *

Ethel Kruvat, lyric coloratura soprano, with Henry Smith at the piano, was heard on March 1 at the Hotel St. George, Brooklyn, N. Y., on the Young Artists Series. She is a pupil of William Herman and recently completed a six-months' concert and radio tour sponsored by the Mexican Government.

* * *

Max Jacobs, violinist-conductor, has opened a studio at Sayville, L. I., where he is to teach on Thursdays.

(*Continued on page* 36)

MUSICALES

Juilliard Orchestra Concert

For the March 4 concert of the Juilliard School of Music Orchestra, Albert Stoessel, conducting, presented Florence Page Kimball, soprano, Wendel Diebel, composer-pianist, and Marcel Grandjany, cellist, as soloists. Mr. Stoessel's young players opened the evening with a moving reading of Mendelssohn's Italian symphony.

Mr. Diebel was the soloist in his own concert piece for piano and orchestra and was warmly received by the large audience. Following the intermission, Mr. Grandjany appeared in Ravel's introduction and allegro for harp, a work which he always delivers with authority and technical proficiency. Another Ravel opus, Shéhérazade, utilized the vocal ability of Mme. Kimball with the orchestra providing able assistance. The second Daphnis and Chloe suite of the late Gallic composer completed an evening of variety, in which Mr. Stoessel's musicians displayed complete responsiveness to his authoritative baton. S. H.

* * *

Union Theological Seminary Musical Programs

Two interesting musical services in the chapel of Union Theological Seminary, New York, commemorated St. Francis of Assisi. The program held Liszt's Canticle of similar name, for tenor solo and male chorus, and his St. Francis Preaching to the Birds as an organ number. The Huss Service held Bohemian, Moravian and Silesian melodies, Hussite Battle Hymn, for male chorus, and the organ numbers, Blanik (Smetana) and choral prelude (Franz Tunder). F. W. R.

* * *

Edvard Moritz Works in MacDowell Club List

An interesting program which opened with a Mozart quartet and concluded with his own distinctly modern Cantata for alto solo and string quartet, Der Ewig Ruf, was presented by Edvard Moritz at the MacDowell Club, New York, on March 3. Sonia Simmonds, contralto, was soloist in Mr. Moritz's number and also offered an aria from Cherubini's Demofonte, disclosing a rich and colorful voice and singing with style. Milton Wittgenstein, flutist; Hannsjurgen Ronis, violinist; Erich Silberstein, violist; Frederick Camelia, cellist; and Lili Koppel, pianist, were the other participants. In addition to the Mozart work, for flute, violin, viola and cello, the program included Mr. Moritz's trio for violin, flute and viola and the Handel-Halvorsen passacaglia for violin and viola in which Mr. Moritz and Mr. Ronis ably collaborated. M. W.

* * *

Brooklyn Apollo Club Assisted by Levitzki

The second concert of the sixty-first season of the Brooklyn, N. Y., Apollo Club, at the Academy of Music on February 21, conducted by Alfred Boyce, contained notably interesting items, both choral and instrumental. Mischa Levitzki was piano soloist. Purcell's Passing By, with humming accompaniment was impressive. The tenors were outstanding in Annie Laurie (Buck) and the ambitious Liebestraum, arranged by Sodero. Geoffrey O'Hara, arranger of Nordlund Love-song (Grieg) received applause following the fine climax (with organ) achieved by Conductor Boyce and men. Two Russian Church choruses greatly pleased and Clokey's humorous Musical Trust brought laughter. Theodore Schaefer and Charles O. Banks supplied piano and organ support. Mr. Levitzki won an encore following his clean-cut performance of Mendelssohn's rondo capriccioso, adding Chopin's waltz in G flat. He played three short pieces following a Chopin group. Charming in effect was his poetic and elastic interpretation of Ravel's Fountain, and his own waltz in A, with pianistic pyrotechnics in Liszt's Campanella as final offering. Mr. Boyce was several times selected for applause. F. W. R.

* * *

Margaret Roberts and Her Southern Choral Appear

Margaret Roberts, soprano, artist-pupil of Alice Garrigue Mott, was heard at the Hotel Plaza, New York, under the auspices of the Dixie Club. She was assisted by the Southern Choral, which she organized and conducts and with which she is booked to appear widely. Miss Roberts sang numbers of Haydn, Hahn and Weckerlin as her opening contribution and then Depuis le jour from Louise. Her fresh voice was admirably disclosed in the *cantilena* passages and took on passionate expression in the dramatic episodes. She was enthusiastically received by the large audience. Three numbers for chorus, by Burleigh and A. Walter Kramer were sung with well-blended ensemble, responsiveness and expression. An encore was demanded and given. Miss Roberts then concluded the program with Romberg's Will You Remember, Burleigh's Weepin' Mary and Whelpley's The Nightingale Has a Lyre of Gold. J. A. R.

* * *

McArthur Conducts Civic Orchestra with Giannini Soloist

Edwin McArthur made his New York debut as conductor with the New York Civic Orchestra, assisted by Dusolina Giannini, soprano, at the Federal Music Theatre on March 5. Roundly applauded by a good-sized audience, Mr. McArthur interpreted with admirable baton technic and musicianly insight Arthur Farwell's Symbolistic Study (No. 3), a work that is well scored but stems almost exclusively from Wagner; Mendelssohn's Scotch Symphony; the prelude to Wagner's Parsifal; and the overture to The Flying Dutchman. Miss Giannini sang with tonal finesse three Richard Strauss Lieder, also winning enthusiasm from the audience. H. J.

* * *

Ernst Victor Wolff Directs Hearing of Old-Time Music

Ernst Victor Wolff, harpsichordist, directed a program of seventeenth and eighteenth century music on March 4 in the McMillin Theatre for the Columbia University Institute of Arts and Sciences. Paolo Renzi, oboist, and a string quintet comprising Max Goberman and Samuel Weiss, violinists; David Mankowitz, violist; George Neikrug, cellist, and Harold Smith, bass, were heard, with Dr. Wolff directing from the harpsichord. The latter played as solos Purcell's toccata in A major and three sonatas by Scarlatti. The program also included the Scheiffelhut suite in E flat major, Handel's oboe concerto in G minor and C. P. E. Bach's concerto for harpsichord and strings. Encores were demanded. B. D.

* * *

Creatore Opera Company Sings at New York Armory

A well-sung and acted performance of Verdi's Aida opened the week-end series of grand opera performances by the Creatore Grand Opera Company on March 4 at the 105th Regt. Armory, New York. Singing the title role with vocal skill and authority was Viola Philo. Sydney Rayner, formerly of the Metropolitan Opera, gave his accustomed stirring delineation of the role of Rhadames. Alfred Chigi made Amonasro a dramatic figure, vocally and histrionically. Others in the cast under the experienced baton of Giuseppe Creatore, impresario of the company, were Rosita Fordieri, Alice Hessler, Nino Carboni, George Molle and Giuseppe Constante. Mimi Kellerman was *premiere danseuse*. An audience of 5,000 was vociferous in its applause.

The following evening La Traviata was offered, with Gloria Vanda singing a brilliant Violetta. Others in the cast under the Creatore baton were Alice Hessler, Anna Virgilio, Ivan Velikanoff, Mario Cozzi, Giuseppe Constante, George Molle, Vincenzo Scusa and Alfredo Mario. W. M.

New York Concert Announcements

(M) Morning; (A) Afternoon; (E) Evening.

Wednesday, March 15
Douglas Moore, lecture-recital, Town Hall (5:30)
Walter Gieseking, pianist, Town Hall (E)
Giovanni Martinelli, tenor, Carnegie Hall (E)

Thursday, March 16
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, March 17
Philharmonic-Symphony Society, Carnegie Hall (A)
Jessie King, mezzo-soprano, Town Hall (A)
Joseph Schuster, cellist, Town Hall (E)

Saturday, March 18
Philharmonic-Symphony Society, Young People's Concert, Carnegie Hall (M)
Beveridge Webster, pianist, Town Hall (A)
Sascha Gorodnitzki, pianist, Carnegie Hall (A)
Bernardo Segall, pianist, Town Hall (E)

Sunday, March 19
Philharmonic-Symphony Society, Carnegie Hall (A)
Alfred Hopkins, tenor, Town Hall (A)
New Friends of Music Orchestra, Carnegie Hall (5:30)
Mordecai Bauman, baritone; Milton Kaye, pianist, Town Hall (E)

Monday, March 20
National Orchestral Association, Carnegie Hall (E)
Bernard Parronchi, cellist, Town Hall (E)

Tuesday, March 21
Palestine Symphony Orchestra benefit, Carnegie Hall (E)
Alexander Kisselburgh, baritone, Town Hall (E)

Wednesay, March 22
Douglas Moore, lecturer; Daniel Ericourt, pianist, Town Hall (5:30)
Lucille Manners, soprano, Town Hall (E)
Schola Cantorum, Carnegie Hall (E)

Thursday, March 23
Harold Haugh, tenor; David B. McCloskey, baritone, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, March 24
Philharmonic-Symphony Society, Carnegie Hall (A)
Agata Borzi, coloratura soprano, Town Hall (E)

Saturday, March 25
National Orchestral Association, Carnegie Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (E)
Emily Franz, violinist, Town Hall (E)

Sunday, March 26
Philharmonic-Symphony Society, Carnegie Hall (A)
Renaissance Quintet, Barbara Farnsworth, soprano, Town Hall (A)
New Friends of Music Orchestra, Carnegie Hall (5:30)
Juilliard Alumni Concert, Town Hall (5:30)
Josef Hofmann, pianist, Carnegie Hall (E)
Marie Wilkins, soprano, Town Hall (E)

Monday, March 27
Louis Bailly, violist; Genia Robinor, pianist, Town Hall (E)
Georges Enesco, violinist, Carnegie Hall (E)

Tuesday, March 28
Mildred Wimmer, song recital, Town Hall (A)
Povla Frijsh, soprano, Town Hall (E)
Philadelphia Orchestra, Carnegie Hall (E)

Wednesday, March 29
Douglas Moore, lecture-recital, Town Hall (5:30)
Philharmonic-Symphony Society, Carnegie Hall (E)
Ish-ti-opi, baritone, Town Hall (E)

Thursday, March 30
Boston Symphony Orchestra, Carnegie Hall (E)

Friday, March 31
Philharmonic-Symphony Society, Carnegie Hall (A)
Richard Tauber, tenor, Carnegie Hall (E)
Mwalimu Festival Chorus, Town Hall (E)

Saturday, April 1
Apollo Boys' Choir, Town Hall (A)
Boston Symphony Orchestra, Carnegie Hall (A)
Helvetia Männerchor, Town Hall (E)
Philharmonic-Symphony Society, Carnegie Hall (E)

Sunday, April 2
Philharmonic-Symphony Society, Carnegie Hall (A)
Arthur de Filippi, tenor, Town Hall (A)
New Friends of Music Orchestra, Carnegie Hall (5:30)
Ray Lev, pianist, Town Hall (E)

Monday, April 3
Helen Thomas, pianist, Town Hall (E)

Tuesday, April 4
Artur Rubinstein, pianist, Carnegie Hall (E)

Wednesday, April 5
Philharmonic-Symphony Society, Carnegie Hall (A)
Douglas Moore, lecture-recital, Town Hall (5:30)
Lyell Barbour, pianist, Town Hall (E)

Thursday, April 6
Philharmonic-Symphony Society, Carnegie Hall (E)

Saturday, April 8
Adolf Busch, violinist; Rudolf Serkin, pianist, Town Hall (E)

Sunday, April 9
Philharmonic-Symphony Society, Carnegie Hall (A)
Daniel Morales, tenor, Carnegie Hall (E)

Monday, April 10
Beethoven Association, Town Hall (E)

Tuesday, April 11
Philadelphia Orchestra, Carnegie Hall (E)
Rose Bampton, soprano, Town Hall (E)

Wednesday, April 12
Douglas Moore, lecturer; and Kraeuter String Quartet, Town Hall (5:30)
Society of Professional Musicians, Town Hall (E)
Duke Ellington Orchestra, Carnegie Hall (E)

Thursday, April 13
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, April 14
Philharmonic-Symphony Society, Carnegie Hall (A)
Emma Pitt, contralto, Town Hall (E)

Saturday, April 15
Josef Hofmann, pianist, Carnegie Hall (E)

Novaes Made Chevalier of French Honor Legion

Guiomar Novaes, Brazilian pianist, has been made Chevalier of the Legion of Honor by the French Government. She is on her second tour of the United States this season and has appeared in recital and with orchestras in many European and North and South American cities.

"Not since the Flonzaleys has it been this reviewer's privilege to enjoy such a chamber music ensemble as the Barrere-Britt Concertino." — *St. Louis Globe-Democrat.*

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Minneapolis and Home Ensembles Provide Major Chicago Pabulum

Mitropoulos Plays and Conducts — Stock Gives Miaskowsky and Vaughan Williams Scores—Artur Rubinstein Heads Recital Contingent

CHICAGO.—After a three years' absence the Minneapolis Symphony Orchestra appeared with its new conductor, Dimitri Mitropoulos, in the Auditorium Theatre, February 21. Mr. Mitropoulos belongs to the category of theatrical leaders who electrify through the eye more than the ear. His arrangement of the Bach fantasia and fugue in G minor indicates an erudite musician well versed in his art and bombastic in exposition. In the Malipiero piano concerto, Mitropoulos made a deep impression as an interpreter who does not sacrifice his personality yet brings out what beauties may be contained in the bizarre concerto. Strauss' Till Eulenspiegel was read with marked originality by the Greek conductor, who by throwing tradition to the winds obained phenomenal effects. As fiery as was his interpretation of Bach and Strauss, as classical and conservative were his views of the Brahms E minor symphony.

CHICAGO ORCHESTRA CONCERTS

Gitta Gradova, local pianist, rose to new heights playing the Beethoven C major concerto and Rachmaninoff's rhapsody on a Paganini theme as soloist on the orchestra's nineteenth program. The Miaskowsky seventh symphony received glorious treatment under Dr. Stock's masterful guidance and Stravinsky's Fire-Bird suite, brilliantly performed, furnished occasion to fête conductor and orchestra enthusiastically. A quasi-Lenten program was chosen by Dr. Stock for the February 24 concert. The Northwestern University A Cappella Choir was called upon to assist in Vaughan Williams' G minor mass and in the Chicago premiere of Albert Noelte's Night Song, for eight-part mixed chorus. Under Max Krone's direction the choristers voiced the mass with the austerity and simplicity required for a work better suited for church service than a symphony hall. Dr. Noelte writes as well for the voice as for the orchestra and his new contribution adds materially to his reputation as a composer of subtle ideas, well expressed in a language always comprehensible and highly interesting.

SERGE TARNOWSKY IN PIANO RECITAL

In his piano recital at Studebaker Theatre Serge Tarnowsky revealed himself a virtuoso of the keyboard, playing an unhackneyed program with an expertness and correctness so marked as to magnify the importance of such numbers as Liapounoff's Carillon, Tschaikowsky's Cradle Song, Medtner's Funeral March and Prokofieff's prelude, gavotte and scherzo humoristique. His singing tone of velvety quality, his impeccable technic and digital alacrity permitted him to produce colorful effects of rare beauty besides further elucidating his listeners in works by Vivaldi, Bach, Couperin, Dussek, Schumann and Chopin. The music fraternity attended in large numbers and showered their colleague with approval.

HARRY ZELZER'S CONCERT SERIES

A recital under Harry Zelzer's management generally means a sold-out house. Yehudi Menuhin was greeted by a throng at the vast Civic Opera House as a conquering hero and as he terminated the Mendelssohn E minor concerto, they gave way to their admiration vociferously.

Harry Zelzer missed a bet when he presented Harald Kreutzberg at the Civic Theatre instead of the Opera House, for many were turned away from this terpsichorean master's solo recital. In his search for novelty Kreutzberg created an episode entitled The Eternal Circle to the music of his gifted accompanist, Friedrich Wilckens, which deals with no less than seven characters and afforded the interpreter ample opportunity to display his uncanny artistry.

ILLINOIS SYMPHONY ORCHESTRA

Izler Solomon never fails to pay respects to American composers, inscribing at least one of their works on his regular Sunday afternoon programs at Great Northern Theatre. Howard Hanson's Romantic Symphony occupied an important place on the Illinois Symphony Orchestra's February 19 program and vied in interest with Michael Press' string orchestra arrangement of Beethoven's variations on Mozart's La Ci Darem. The following week Solomon acquainted us with a suite, La Rebambaramba by Amadeo Roldan, Cuban composer and conductor of the Havana Philharmonic Orchestra. Written in a tropical and colorful idiom, the novelty impressed by the vivacity of its mood and exhilarating rhythmic development.

ARTUR RUBINSTEIN'S RECITAL

Artur Rubinstein's legion of admirers invaded the Auditorium Theatre for his only concert of the season, February 26. Rubinstein is in some respects incomparable, for his piano playing is orchestral in magnitude, if we take as criterion his interpretation of Villa Lobos' O prole do Bebe. He views Chopin in a more masculine light than other interpreters, yet he played the Schumann Carnaval with an insight so poetic, so fanciful that one could visualize each episode as though a *corps de ballet* were indicating the moods that he expressed on the ivories with the agility of an acrobat.

PATRICIA TRAVERS' SENSATIONAL DEBUT

Patricia Travers, ten-year-old violin prodigy, made a sensational debut as soloist with the Civic Orchestra, playing the Mendelssohn concerto with extraordinary *bravour* and a technic as facile as impeccable. Her tone is not only mellow but cello-like and voluminous even in harmonics. Superbly accompanied by Hans Lange and the orchestra, the youngster created a furor.

HANS LANGE CHAMBER ORCHESTRA

A large audience gathered in the Blackstone Crystal Ballroom for the second concert of the Hans Lange Chamber Orchestra. The program included the Haydn F minor symphony, Kodaly's serenade for two violins and viola and Florian Mueller's Small Symphony in E. Though the Kodaly serenade was well played by Messrs. Weicher, Quick and Hancock, its many dissonances irritated the ear and the Mueller work is so reminiscent that it indicates that its composer is well versed in the music literature of divers nationalities and schools.

SAIDENBERG SYMPHONIETTA

Since the inception of the Saidenberg Symphonietta its founder and director, Daniel Saidenberg, has offered many novelties and at its final concert in Goodman Theatre he introduced the Vivaldi symphony in G major (edited by Ludwig Landshoff), a suite from Purcell's opera, Dido and Aeneas (edited by Albert Stoessel) and Milhaud's symphony (No. 4). Admirably played, the first two made a decided and lasting impression by their simplicity of style and ancient but still fresh melodious idiom. The Milhaud pleased only those who relish polyphony and cacophony, in which this ultra-modern work abounds. Shostakovitch's prelude and scherzo and Mozart's Eine Kleine Nachtmusik opus revealed this ensemble of virtuoso players at its best and its conductor an artist in the best sense of the word and a program-maker second to none. Gitta Gradova assisted, playing the Bach D minor concerto with refinement of style and tonal beauty. So responsive has the public been to these concerts that a new series is already assured for next season.

TARNOWSKY PUPIL PLAYS

Dilworth Simmons, talented pupil of Serge Tarnowsky, played a taxing program at Kimball Hall under the direction of Bertha Ott. Young Simmons suffered somewhat from stagefright in the first part of his recital. In the Bach-Liszt A minor organ prelude and fugue his mighty left hand performed wonders, but his right committed several sins. His account of the Liszt Sonnette del Petrarca and E major Polonaise was bombastic due to an overuse of muscular force. Later he retrieved himself and with further study he should create a place for himself for he is gifted and conscientious.

NAOMI CULLEN COOK SCORES IN RECITAL

Naomi Cullen Cook duplicated in her second recital at Kimball Hall the sensation produced at her debut in the same locale. Possessing a voluminous voice, luscious in quality and guided with unfailing intelligence, she delighted her auditors not only by the beauty of her song, but also by the use of a pure *mezza-voce* and by her illuminating interpretations and well nigh impeccable phrasing. Authoritative in delivery, her way with the Laudamus from Bach's B minor mass and Beethoven's Song of Penitence revealed an artist who uses the voice only as a medium of expression. Her dignified address lent added character to oratorio arias as demonstrated in the Ave Maria from Bruch's Cross of Fire, voiced with dramatic feeling and a touching tenderness. Building climax upon climax, Mrs. Cook's dramatic utterances thrilled while lovely *diminuendos* and *crescendos* in altitude added variety to the mood. Her knowledge of operatic arias is no less proficient if we take as criterion her account of Dich Theure Halle, sung with a sweep and gusto rare even in dramatic sopranos routined in opera. There is but one defect to be chronicled—a rather poor diction. Splendid support was given by Edgar Nelson at the piano.

HOWARD WELLS STUDENT WINS ORCHESTRAL APPEARANCE

Shirley Sax, young Milwaukee pianist who studies in Chicago with Howard Wells, won in audition on February 11 an appearance as soloist with the Chicago Symphony Orchestra in its Milwaukee concerts at Pabst Theatre. Miss Sax will play the Chopin F minor concerto with the orchestra on March 20. This is the third season that these auditions have been held and each time a pianist from the Wells studio has been the winner. Querin Deuster and LeRoy Umbs won formerly. Miss Sax has been with Mr. Wells since 1931 with the exception of two years spent at Northwestern University.

CARL CRAVEN TO DIRECT LIGHT OPERA

Under Carl Craven's direction the Chicago Light Opera Company will give Gilbert and Sullivan's Pirates of Penzance at Kimball Hall, April 22. The company of forty principals and chorus is composed of students and professional artists of Mr. Craven's class.

SOPRANO TO MAKE DEBUT

Enid Winchell, ten-year-old coloratura soprano, student of Mr. Craven, will make her debut in a joint program at the Medinah Club, April 9, singing three groups of operatic arias and songs.

PHI BETA FRATERNITY ACTIVITIES

A highlight in the 1938 calendar of Gamma chapter of Phi Beta Fraternity, was the initiation of Gertrude Lawrence as national honorary member. Ellen Lutton, of Gamma, is now singing at Old Heidelberg. Dorothy Cunningham, sixteen-year-old soprano, made a debut in Beaux Arts Salon recently, assisted by her teacher, Bessie Ryan, a member of Pi Rho alumnae chapter, and director of Austin College of Music. Thelma Frederiksen, pianist, and George Lutz, baritone, gave a benefit scholarship concert for Zeta chapter at Kimball Hall, February 20. Mildred Gehle, of Gamma chapter, was elected secretary for the Chicago group of W.P.P.A. at the February preliminary meeting at the Palmer House.

OLGA TREVISAN ON OPERA TOUR

Olga Trevisan, lyric soprano, has completed a tour with an opera company through the Middle West, South and West. Miss Trevisan is the daughter and pupil of Vittorio Trevisan, Chicago Civic Opera basso, voice teacher and coach.

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Centenary of J. K. Paine Marked by Portland Orchestra

PORTLAND, ME. — The one hundredth anniversary of the birth of John Knowles Paine, American composer, was commemorated here recently by the Portland Symphony Orchestra under the able direction of Russell Ames Cook. Before a large and applausive audience, Mr. Cook directed the prelude to Oedipus Tyrannus by Paine, which had its world premiere on May 17, 1881. It was given a magnificent interpretation by conductor and players and proved to be the highlight of the program.

(Photo by Horner Studio, Boston.)

RUSSELL AMES COOK

Paine, who was born in Portland and studied music under Herman Kotzschmar, in whose memory an organ was given the city by Cyrus H. K. Curtis, was for forty-three years a member of the music faculty at Harvard, the first chair of music in an American university being established for him. In 1873 he conducted here his St. Peter, said to be the first American oratorio.

Mr. Cook's memorial program also included Schubert's Rosamunde Overture, the first symphony of Beethoven and the overture to Weber's Freischütz. Lucille Potter Lanvin, soprano, sang arias from La Traviata and Lakmé. S. I.

Viennese Afternoon Is Duluth Feature

Symphony Orchestra Plays Classics from Danubian City—Recitals by Edward Eigenschenk and Katherine Van Buren

DULUTH, MINN.—The Duluth Symphony Orchestra, under Paul Lemay; Dr. Edward Eigenschenk of Chicago, organist, and Katherine Van Buren, contralto, gave concerts here last month.

Yielding to a demand from far and near, the Duluth orchestra gave "An Afternoon in Old Vienna," February 26. More than two thousand music lovers were in the large armory to hear Conductor Lemay, who confesses that he likes Viennese music, direct this concert. The program consisted of Schubert's symphony (No. 8), in B Minor (Unfinished), and the more popular waltzes, polkas and dance music of Johann Strauss, Jr., Joseph Strauss and Von Suppe. The Strauss portion of the program, Tales of the Vienna Woods, The Beautiful Blue Danube Waltz, and the polka, Frauenherz were favorites of the audience. Johann Strauss' musical joke, Perpetuum Mobile was handled in the spirit of playfulness. Carl Stix' Pizzicato Polka was played with expert facility. The program also included Schubert's ballet music (No. 2) in G major from Rosamunde; the overture to The Bat and March Radetzky by Johann Strauss, Jr.

Dr. Edward Eigenschenk of Chicago gave a concert here on February 19. Having played in most of the cathedrals of the old world and being familiar with organ literature of the centuries he offered a recital covering the stepping stones of organ music. He even included two Duluth composers, Earl Larson and Margrethe Hokanson, on his program.

Katherine Van Buren gave a recital at the Pilgrim Congregational Church on February 4 for an audience that filled the large auditorium to overflowing. She sang classical, Lieder and Negro Spirituals. It is in the Negro Spiritual that she excels. Robert Anderson, the accompanist, contributed much to Miss Van Buren's recital. J. W.

Ohio University Chorus In Stravinsky Score

Symphonie de Psaumes, Bruckner and Hanson Works Premiered Locally—Cincinnati String Quartet and Nelson Eddy in Visits

COLUMBUS, O.—Five first performances locally were on the program here February 20 when the Ohio State University Chorus and Men's Glee Club, under the direction of Louis H. Diercks, were heard in a provocative and stimulating concert. Of the five numbers, three were possible first American performances, and one was done in a manner never before attempted.

Igor Stravinsky's Symphony of Psalms, Anton Bruckner's Um Mitternacht Herbstlied and Trösterin Musik, and Howard Hanson's Songs from Drum Taps were programmed.

February 21 brought the Cincinnati String Quartet to Columbus, marking the first appearance here of these four artists: Leo Brand and Ernest Pack, violins; Herman Goelich, viola, and Arthur Bowen, cello. While perhaps best known for their programs of contemporary compositions, the artists departed from their customary field of endeavor to play the Haydn Lark Quartet, Glazounoff's quartet in A minor (op. 64), and single movements and excerpts from a variety of other quartets. The quartet gained instant favor among local hearers, who were impressed by its nicely balanced tone, its singleness of approach, its vitality and enthusiasm.

The Ohio State University's Symphony Orchestra was heard in its annual home concert, February 26, under the baton of Eugene J. Wiegel. Ernest Chausson's symphony in B flat major featured the program.

An overflow audience of his screen and radio followers greeted Nelson Eddy here on February 27, with adulation for the singer rather than his singing. A roaring ovation was his at the conclusion of every number of a carefully arranged program of songs. C. C. L.

Land Conducts and Sings in Elijah

YONKERS, N. Y.—Arthur Harold Land conducted an impressive performance of Elijah by the Yonkers Oratorio and Festival Society (founded by him) on February 21 at Hawthorne High School. The chorus of 100 voices included members of the Music Guild of Dobbs Ferry and Hastings. Mr. Land's vivid interpretation carried the responsive singers through the dramatic choral offerings. He also sang the name part. Maria Montana, soprano; Georgia Graves, alto, and Harold Haugh, tenor, the other soloists, received warm acclaim. Mr. Land's conducting showed penetration. F. W. R.

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Voice—Theodore Harrison, Dudley Buck, Charles La Berge, Elaine De Sellem, John C. Wilcox, John T. Read, B. Fred Wise.

Violin—John Weicher, Herbert Butler, Scott A. Willits, Walter Aschenbrenner, Stella Roberts, Henry Sopkin.

Organ—Frank Van Dusen, Herbert E. Hyde, Edward Eigenschenk.

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Resident Orchestra under Autori Presents Zimbalist—Mozart's Requiem Sung at St. Paul's Cathedral

BUFFALO, N. Y.—Jascha Heifetz was brought to Buffalo by Zorah B. Berry, whose series of concerts this season held in Consistory Auditorium have been noteworthy musical events. From the Brahms sonata in D minor, in which Emanuel Bay was a worthy collaborator at the piano, to the final group and additional encores, the entire performance was one of unsurpassed delight. The large audience expressed its appreciation in prolonged applause.

COOLIDGE QUARTET SERIES

The visit to Buffalo of the Coolidge Quartet with Frank Sheridan assisting pianist, presenting three all-Brahms evenings, under the auspices of the Buffalo Symphony Society, was one of the outstanding events of the season. Mr. and Mrs. Frank B. Baird opened their home for two of the recitals, the third taking place in the Statler Ballroom. The entire Brahms Cycle was greatly enjoyed. Chauncey G. Hamlin, member of the music committee, announced that the organization had voted to confer the title of honorary president upon Mrs. Elizabeth Sprague Coolidge, founder of the quartet.

BUFFALO ORCHESTRA

Three concerts of the Buffalo Orchestra have been given in the Consistory lately. Under the leadership of Franco Autori, who is responsible for the high standard of the orchestra presentations, constant improvement is noticeable. Local soloists have been Jan Wolanek, concertmaster, who presented a concerto for violin and orchestra by Karlowicz, receiving ovational applause for his fine performance. Squire Haskin played a Handel concerto for organ and orchestra, also a Dohnanyi number for piano and orchestra, achieving overwhelming acclaim for his performance of both selections. Efrem Zimbalist, guest soloist, made a deep impression in his playing of the Brahms D major violin concerto, the orchestra giving him excellent collaboration. In honor of the late Rev. Ludwig Bonvin, one of his beautiful compositions was included on the program of the last concert.

RECITALS

Vincent Mattina, baritone, formerly of Buffalo, met with unqualified success in his recital in Twentieth Century Club, a large audience showering him with appreciative applause. His beautiful voice was heard in an excellent program. Edith Di Bartolo furnished admirable accompaniments.

Jenö Swislowski gave his third recital in the Twentieth Century Club before an appreciative audience. In an interesting, varied program, he displayed a spontaneous virtuosity, with good tonal quality, and technical ability. His hearers evidenced their approval and he was called upon to add to his official program.

C. Gordon Watkins' last recital was held in the home of Mr. and Mrs. Walter B. Robb, drawing to a close the successful series. The program was played in Mr. Watkins' usual refined style, with beauty of tone and musical good taste. A recital of Chopin and Liszt compositions was given by Mr. Watkins recently for the Town Club Music Circle.

A special music service took place in Grace Episcopal Church, under the direction of Dr. C. H. MacAhan, organist and choir master. The well trained mixed chorus choir, with solo quartet, sang Gounod's Messe Sonnelle with admirable finish, and Dr. MacAhan's organ solos, toccata (Boellmann) and postlude (Widor) were played in masterly manner.

MOZART REQUIEM SUNG

Mozart's Requiem was given admirably in St. Paul's Episcopal Cathedral, by a large chorus, solo quartet, the Chamber Music Society Orchestra, directed by Cameron Baird, and Frances Gerard at the organ. The second in the Lenten programs was presented by DeWitt C. Garretson, organist and choirmaster of the Cathedral, with choir and soloists.

Emilie Yoder Davis, organist and choir director of the Church of the Advent, with choir and soloists gave Maunder's Penitence, Pardon and Peace.

Three active members of the Chromatic Club gave an enjoyable program in the Twentieth Century Club. Emily Linner, contralto, Ethel Hickman, pianist, Edna Shefline, soprano, with Marion Albee and Robert Noehren, accompanists. Both vocalists chose songs in German and English, which were sung with sincere musicianship, tonal beauty and commendable interpretation. The accompanists furnished excellent support. Mrs. Hickman's playing of the Brahms' Variations was an outstanding performance. The students' program displayed considerable talent on the part of the participants, with excellence of training. Pianists and vocalists appearing, were pupils of the following teachers: Kowalska, Ihde, Albee, Cherry, Sleep, Schlenker, Spire, Kelsey.

The Buffalo Light Opera Company, under the direction of Marie Mohr, gave a successful program of excerpts from operas, in Lafayette Community House.

Geraldine Kress, violinist (artist pupil of Mrs. John L. Eckel), has fulfilled engagements recently as soloist at the opening of the new Crippled Children's Home, with the United Lutheran choir, Hamburg Women's Club, Mothers' Club of Buffalo, the McCall Society meeting, Musicale at Olive Chapter and Naomi Chapter, the Western New York Evangelical Women's Club, and others.

Ethel Stark Hickman, as soloist for the Music Forum, played with distinguished success variations and fugue on a theme by Handel (Brahms).

Otto P. Hager's ten-year-old pupil, Jeanne Miller, gave an enjoyable program of classics in the Twentieth Century Club, winning commendation for her fine performance, and compliments for her teacher.

Miriam Young's class of Buffalo and Orchard Park piano pupils were presented in a praiseworthy recital in the home of Mrs. James B. Wood.

Alice Rozan extended invitations to a recital in her residence studio, of a group of her vocal pupils. All acquitted themselves creditably.

Henry M. Hoffman's large class of piano pupils were successful in a musicale given in the Church of Christ. L. H. M.

TAUGHT NEW COLORATURA

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only teacher of Louisa Corchia, coloratura soprano, who made her New York debut at Carnegie Hall on February 20.

Birmingham Orchestra Aided by Cellist

Maurice Maréchal Heard under Whittington's Baton—Music Club Chorus in Concert

BIRMINGHAM, ALA.—The French cellist, Maurice Maréchal, was guest soloist with the Birmingham Civic Symphony Orchestra in its fourth subscription concert of the season. He played Haydn's concerto in D major in a manner that proved his technical mastery of the instrument, his style and exquisite tone coloring. The artist's other numbers were arioso (Bach), allegro vive (Francoeur), intermezzo (Granados), and Granadina (J. Nin). Orchestral numbers chosen for the concert by Conductor Dorsey Whittington were Beethoven's Egmont Overture; Grainger's Children's March; Evening Prayer and Dream Pantomime, from Hänsel and Gretel; and as a brilliant closing selection, Ravel's Bolero. Mary Blair Bartlett acompanied Mr. Maréchal in several solos.

The Birmingham Music Club Chorus, to be presented in concert at the New York World's Fair in May and at the N.F.M.C. Biennial in Baltimore, was heard in a mid-winter concert under the direction of Raymond Anderson before a capacity audience in Phillips Auditorium. The ensemble singing was beautiful, the voices being of a high calibre and the parts well balanced. The Easter Song of Little Russia, Alleluia! Christ Is Risen, by Kopolyoff, was particularly effective. The men's group acquitted itself well in Song of the Marching Men, from Henry Hadley's The New Earth, and the women's group was pleasing in Wagner's Spinning Song, from The Flying Dutchman. The Madrigal Singers, a part of the chorus, sang delightfully in period costumes and seated around a table under large candelabra. Accompanists for the chorus were Lois Greene Seals and Minnie McNeill Carr, also playing duo-piano numbers by Bach and Saint-Saëns. Soloists were Vernon Noah, Burnett Downs, J. B. King, Paul Reynolds, and Norcross Brown. Officers of the chorus are Olive Cheek Humphrey, president; Kathleen Teague, vice-president; Marth D. McClung, secretary; Margaret Heath, treasurer; Grace Bozenhard and John Seals, business managers; and Frederick Reuter, librarian.

Beth Ferguson and Rosalie Postelle Ruffin appeared in concert at Sylacauga before the Sylacauga Music Club. They are pupils of Guy Allen, of the College of Music. A. G.

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New York Concerts

(Continued from page 9)

including eminent musicians, in the Guild Theatre. A large group of assisting artists collaborated. Vocal solos and duets made up the first part of the program, the participants including Zona Hall, Sylvia Miller and Graziella Parraga, sopranos; Sergei Radamsky, tenor, and Ralph Magelssen, baritone. Mme. Grever also sang some of her numbers. Josef Stopak conducted the orchestra for the opera, staged and directed by Frederick Bethel. The cast comprised Dorothy Miller, Brooks Dunbar, John Miller and Mr. Magelssen. Lola Bravo headed the ballet and there was a large chorus. In all the works, Mme. Grever's innate spontaneity of expression and her rhythmic ease in writing were notably disclosed.

New Friends of Music The second concert in Carnegie Hall by the New Friends of Music Chamber Orchestra (Fritz Stiedry, conductor) on Sunday afternoon was again devoted to Haydn and Bach rarities. Two symphonies by the former composer not yet heard in this country were those in C major (No. 90) and A major (No. 87), the latter restored from MS. score by Dr. Alfred Einstein. The C major seemed at this hearing to be a more or less routine production, with a rather weak slow movement, though the other two exhibited flashes of Haydnesque inventive power. The A major, however, is a jewel of the finest sort, worthy to become a permanent repertoire fixture, the delightful virtuosity of its florid solo writing for the woodwinds in the *adagio* being outstanding. The latter score had a particularly excellent performance. Midway in the list came the Bach C major concerto for three claviers and ensemble, the solo parts played by Webster Aitken, Frank Sheridan and Rosalyn Tureck in able fashion, though the weighty quality of modern piano tone rather overbalanced the string accompaniment. The audience recalled artists and conductor repeatedly.

Thelma Jerguson A voice of excellent quality, volume and notable freshness was disclosed by Thelma Jerguson, soprano, in her Town Hall debut on this evening. She opened her list with Handel's Care Selve and the recitative and aria, E Susanna non vien from Mozart's Marriage of Figaro, and then proved herself an artist of interpretative skill in Lieder of Schubert and Schumann. This was also shown in her singing of the Abscheulicher aria from Beethoven's Fidelio, which was followed by a miscellaneous section of Deems Taylor, Wintter Watts, Cyril Scott and her excellent accompanist, Paul Eisler. The Liebestod from Tristan and Isolde completed a taxing list but one wherein the newcomer showed command of style and fluent vocal production.

Other Concerts

Other Town Hall concerts were given, between February 21 and March 5, by Sol Kaplan, pianist, and Nancy Ripley, violinist, both on February 21; Douglas Moore, lecture-recital, February 22; John Kirkpatrick, pianist, February 24; Lucy Brown, pianist, February 25, and Harald Kreutzberg, dancer, March 1. The New Friends of Music Chamber Orchestra opened the series of Haydn symphonies and Bach concertos at Carnegie Hall, February 26. Hanna Van Vollenhoven, composer-pianist, appeared at the Barbizon-Plaza on February 25. Willem Willeke conducted an orchestral concert at the Institute of Musical Art on the same day. Margaret and Dudley Purcell, accordionists, played at Steinway Hall on February 26.

Los Angeles Titillated as Film Diva Kisses Conductor

Miliza Korjus and Marian Anderson Sing with Philharmonic Orchestra —Klemperer Offers Hill and Barber Novelties—Hofmann and Ruth Slenczynski in Keyboard Programs

LOS ANGELES.—It is seldom that the soloist kisses the conductor and scatters flowers to the audience at a symphonic concert, but Miliza Korjus enacted the rôle of prima donna according to the movies on her appearance with the Philharmonic Orchestra under Otto Klemperer in the Auditorium, March 3. Her effusiveness won prolonged applause from an audience which obviously turned out to see a film luminary rather than to hear music. The soprano made a lovely appearance, with charm of manner and ample poise, though the latter was somewhat hampered by a long train. Her coloratura voice was of unusual power and penetrativeness, but despite appealing tones, was generally piercing and shrill in timbre. She had to read her three familiar arias, that of the Queen of Night, Una voce poco fa and the Mad Scene from Lucia, the last with flute obbligato by Anthony Linden.

Of principal musical interest was the first Los Angeles performance of two beautiful short pieces by Samuel Barber, a gently flowing *adagio* for strings, and a dramatic Essay for full orchestra. Both showed rhythmic vitality and resourcefulness, expressed with individuality and strength. Klemperer gave a powerful reading of the Bach-Weiner C major toccata and fugue and an able exposition of the Elgar Enigma Variations.

HOFMANN SCORES IN RECITAL

An enthusiastic throng packed the Auditorium February 21 to acclaim Josef Hofmann, and vociferous applause was sated only after nine final encores. Interpretation was conveyed with such finesse that a tremendous technical virtuosity was seldom apparent, emerging only in passages that could be *bravura* solely.

ANDERSON SINGS WITH ORCHESTRA

Marian Anderson, Negro contralto, was accorded an ovation of unusual proportions on her appearance as soloist with the Philharmonic Orchestra under Dr. Klemperer in the Auditorium February 23. Repetition of one Brahms song was demanded, and at the conclusion of the singer's second group, she was recalled to the stage for a dozen bows. She has two voices, a high voice of excellent timbre, and a low voice consistently throaty in production.

Of primary musical importance was the first performance here of Edward Burlingame Hill's first symphony. It proved a work of engaging vitality, authoritatively scored with a sound appreciation of tonal values and colors. Klemperer's reading gave full scope to its sturdy virility. Klemperer's ingenious scoring of the Bach choral prelude, Now Come, Saviour of the Heathen, was for oboe solo supported by divided violas, cello and basses. Henri DeBusscher played the solo with exquisite tone, and was rewarded with enthusiastic applause. The program opened with Beethoven's overture to Egmont, given with splendid shading and balance, and closed with the Strauss Till Eulenspiegel.

RUTH SLENCZYNSKI

Ruth Slenczynski, mature of technic, adolescent of interpretation, and obviously thirteen in stage presence, intrigued a large audience in the Auditorium at her concert on February 28. The appearance of a child prodigy of such phenomenal talent serves to emphasize both the feat and the limitations of precocity. In technical facility, the child was comparable to any first-rate pianist. R. D. S.

NBC Orchestra

(Continued from page 5)

in Radio City, the Italian *maestro* having finished his seasonal number of concerts with the organization. He was in the audience to hear Mr. Steinberg's program. It consisted of Bruckner's mammoth Romantic Symphony (No. 4), Stravinsky's Fireworks, Dukas' The Sorcerer's Apprentice and Johann Strauss' Kaiser Waltz.

Steinberg had gained laurels previously when he led one of these concerts late last spring, and he showed again that he is thoroughly competent musically and as a commander with the stick. Particularly to his credit was the fact that he could make the one hour of Bruckner consistently arresting and affectionate, with clear exposition and resourceful treatment of tone, phrase and dynamics. The performance was resoundingly applauded, with Toscanini an enthusiastic handclapper. L. L.

Karl Ulrich Schnabel Returns

Karl Ulrich Schnabel, pianist, arrived in New York on March 8 on the SS. Paris for another concert tour.

"EUGENIA BUXTON'S READING OF CHOPIN'S OP. 35, SONATA RECALLS THE PLAYING OF SUCH MASTERS AS REISENAUER, EMIL SAUER AND RAOUL PUGNO." —*Chicago American*

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New York Debut as Lieder Recitalist Planned by Popular Radio Soprano

Lucille Manners Discusses Salient Factors in Her Career with Her Teachers, Louis Dornay and Betsy Culp

Three persons held their breath as Lucille Manners, the eminent radio artist, carefully weighed the question which the brash interviewer had dared to ask. In addition to this inquisitive individual there were her teachers, Louis Dornay and his wife, Betsy Culp, with whom Miss Manners has been so closely associated for more than eight years that the blonde songstress insists on calling them her "Musical Parents."

"What is nearest to my heart?" Miss Manners said, repeating the query of the interviewer. "Just now it is my forthcoming Town Hall recital on March 22, to which I am looking forward with some anxiety.

"Although I am singing every week to a studio audience of about 1,500 people, and though I have appeared as a soloist with different symphony orchestras, the Town Hall date will be my formal New York debut as a Lieder singer."

Then, turning with a smile to Mr. Dornay, Miss Manners added: "It is a coincidence that March 22 has a very special significance."

Coincidence of Dates

"Yes, it is really a coincidence," said the veteran tenor. "It was on March 22, 1920, that I made my own concert debut in London with Mme. Culp at the piano. It was also in March, 1922, that together with my wife, I gave my first New York song recital at the old Aeolian Hall."

Madame Culp, who will be the accompanist for Miss Manners, smiled and tried to remain in the background, but the young singer with a twinkle in her eye, betraying that Irish ancestry which she later admitted, turned to me, adding: "You know, Madame Culp is a close relation of the celebrated Lieder singer Julia Culp, whom she accompanied in many concerts throughout Europe."

"Yes," Madame Culp laughingly admitted, "I am somewhat difficult to please because of my high ideals concerning interpretation. Julia was such a great artist and such a superb example of the art of Lieder singing that her artistry is lingering in my mind, especially while coaching German Lieder. We grew up together and were said to have much in common, which is quite natural if you know that her father and my father were brothers and her mother and my mother were sisters. We gave our first joint recital at a very early age."

Although Miss Manners has studied the international song repertoire, the young soprano also has some operatic roles to her credit. Among them are Mimi, Mignon, Elsa and Marguerite. Now in her third year as star of the Cities Service radio program, she said that the NBC Concert Bureau is preparing a concert tour for the next season, "but only such engagements as will not interfere with my radio work."

Encouraged by the friendly reception, the interviewer asked Miss Manners to tell something more about herself.

"I was born in Irvington, New Jersey, and as far as I can remember it was always my greatest pleasure to sing and to listen to records, which really became my first incentive. When grown up, I worked as a stenographer for some years but more and more an artistic career became my one and only desire. The first step in the right direction was an audition before an opera group functioning in the Oranges, New Jersey, of which Mr. Dornay and Mme. Culp were the musical directors. Shortly after becoming a member of the organization I started studying with Mr. Dornay and after a few years of work I was accepted as a singer on Station WOR for sustaining programs.

First Steps in Singing Career

"While I was thus engaged on this station, it happened that Mr. Dornay was appearing on a coast-to-coast Holland broadcast over the NBC network. Through his influence I was granted an audition for that company, and it was this hearing which really became the turning point in my life. I made such a good impression that I was immediately engaged and put to work on different programs. After some time, while singing on a certain commercial hour as as guest artist, I was heard by an official of the Cities Service Company and was called upon to substitute on this widely known radio hour. Now I am in my third year as the star of this program under a long term contract."

"Don't forget to say that Miss Manners was chosen the second best classical soprano on the air by a vote of 600 radio editors," Mr. Dornay said as the interviewer, overstaying his time, started for the door. The happy threesome had mentioned the fact that Miss Manners and Mme. Culp were leaving for Boston for a concert engagement that evening, and already the clock was nearing train time. "You know," Mr. Dornay said as he handed coat and stick to the Musical Courier correspondent, "Miss Manners simply refuses to use airplanes."

H. A. S.

PROGRAMS SHAKESPEARE SONGS

THELMA SPEAR LEWISOHN

gives a recital at the MacDowell Club, New York, on March 28. Her program includes Shakespeare in song, American poets set to music by Edvard Moritz and Tschaikowsky's Adieu, Forêts. The soprano sang at the College of New Rochelle this month. April engagements include Pittsburgh, Pa.; Cincinnati, Ohio, and Brooklyn, N. Y. (Photo by Herbert Mitchell.)

Toscanini's Conducting Enthralls Providence

NBC and Boston Orchestras Are Highlights in Rhode Island City

Providence, R. I. — Toscanini and the NBC Orchestra were given an ovation by a capacity audience in the Metropolitan Theatre. Sponsored by the Junior League, the concert, one of two given in New England, was further tribute to the genius of Toscanini.

The Boston Symphony Orchestra, (Serge Koussevitzky conductor) gave a delightful presentation of Peter and the Wolf (Prokofieff) with Richard Hale as narrator, in the Metropolitan Theatre.

Claudio Frigerio, baritone, acquitted himself well, when he was heard in recital at the Plantations Auditorium with Harriet Eden and Kate and Elizabeth White, sopranos, assisting. Mrs. Eden was particularly pleasing in the waltz song from Romeo and Juliet. Two songs by local composers, Daniel Sciotti and Hannah Carpenter were above the ordinary.

Mischa Elman in a concert in Metropolitan Theatre proved himself a wizard of the bow, in the cause of the refugees from persecution in Central Europe, Vladimir Padwa was his excellent accompanist.

The Providence Federal Orchestra continue their concerts in Hope High School Auditorium. They have presented a Strauss-Mozart-Haydn program; one in which Sarah Webber, soprano, sang Wagnerian numbers and an all-concerto program, in which were heard Emma Winslow Childs and Alexandre Peloquin, pianists, Gladys Mulchahey, cello, and Earl Hedberg, violin.

Eleanor Hood delighted a large audience in Churchill House with a refreshing program of songs which showed the beauty of her contralto voice to advantage. She was assisted by Artiss de Volt, harpist.

A Junior Choir Festival, under the auspices of the department of Music in Religious Education of the State Federation of Music Clubs in Round Top Church was one of the significant events of the season. The festival was conducted by H. Augustine Smith. Five hundred singers took part.

The Choir Guild of All Saints Memorial Church at its anniversary meeting presented to its most distinguished alumnus, Nelson Eddy, the Hagan Honor Medal.

B. N. D.

Paul Musikonsky Soloist for Schenectady Schubert Club

Schenectady, N. Y.—Paul Musikonsky, young violinist, won high acclaim from a large audience here on February 16 when he appeared in Union College Memorial Chapel as soloist for the Schubert Club's winter concert. He inaugurated his contributions to the program with Handel's E major sonata, playing with complete ease of execution and tonal opulence. The G minor concerto of Bruch was delivered with technical deftness and brilliance and complete command of its intricacies. The Gluck-Kreisler Melodie, the Daquin-Manen Le Coucou, Bloch's Lament and Hubay's rhapsodic Hulamozo Balaton prefaced several encores demanded by an enthusiastic audience

Jacques Pintel gave able pianistic support to the violinist.

Dr. Elmer A. Tidmarsh directed the chorus of male singers in a varied list sung with finesse and authority. James Earl was accompanist and Helen R. Henshaw, guest organist.

R. Y.

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RADIO HIGHLIGHTS

Dialed by H. A. S.

With the offering of Rigoletto on March 11, the Metropolitan Opera's series of broadcasts was concluded for this season. It is violating no confidence, however, to reveal that when the company returns to New York, from its spring tour, for the Holy Week performances, there is a possibility that NBC auditors may hear another and possibly two of the productions, although at the time of going to press definite information was not available.

In Rigoletto, **Lily Pons**, **Lawrence Tibbett** and **Jan Kiepura** made their farewells. Two days previous, a preview was presented with **Charles Kullmann** and **John Carter** vocalizing and discussing the opera. **Kiepura**, incidentally, was heard on February 25 with **Bidu Sayao** in the broadcast of Manon.

The March 4 opera house broadcast had **Zinka Milanov**, **Giovanni Martinelli**, **Bruna Castagna**, **Richard Bonelli** and **Thelma Votipka** as principals in Il Trovatore under the **Papi** baton.

Metropolitan songbirds continue to make extra-curricula appearances as the season nears its close. **Rose Bampton** joined the Sunday night Circle recently while **Ezio Pinza** was a Magic Key broadcast guest with **Frank Black's** orchestra.

With **Leonora Corona**, who sang the title role in the recent world premiere in Denton, Tex., as soloist, excerpts from **Julia Smith's** opera Cynthia Parker were heard over WJZ on February 28. The composer explained how the work came to be written and Miss Corona's contribution as well as orchestral items made an interesting program.

Muriel Dickson's Metropolitan appearances for the season having concluded, she joined the NBC Light Opera cast on March 5 in the first of a new G & S series.

The first broadcast of **William Grant Still's** new symphony was given by **Dr. Howard Hanson** and the Rochester Civic Orchestra on February 23 on the American Composers Concert. **Dr. Hanson** had sponsored two other **Still** works previously.

The New Friends of Music Orchestra, under **Fritz Stiedry** on March 5 offered **Webster Aitken**, **Frank Sheridan** and **Rosalyn Tureck**, pianists, as assisting soloists. That evening from Detroit came the Sunday Evening Hour broadcast, under **Eugene Ormandy's** baton with the outstanding debutant of the season, **Robert Virovai**, young violinist, as soloist. Radio listeners first heard him with the New York Philharmonic back in November. Also on this Sabbath feature recently we heard **Lily Pons** with **Wilfred Pelletier** as conductor and **John Charles Thomas** with **Ormandy**.

John Barbirolli's recent soloists with the New York Philharmonic have included the perennially youthful **Mischa Elman**. Listeners on February 26 heard the world premiere of an attractive and thoroughly charming work, **Robert L. Sanders'** Little Symphony in G with the composer presiding on the podium. **Eduardo Del Pueyo**, Spanish pianist, made his debut on the same program.

A new operatic ensemble, for radio listeners, introduced a familiar tenor when **James Melton** sang excerpts from Manon, over WOR for the Essex County Opera Company. WQXR has inaugurated an ambitious program this month by offering a comprehensive survey of the entire field of opera from the days of Peri to the present. **Lisa Sergio**, woman announcer, is in charge of these daily programs.

Among our women singers, one of the most active is **Margaret Speaks**, who started a new series of four consecutive concerts on February 27 with the Firestone Orchestra under **Alfred Wallenstein**. **Richard Crooks** is to be heard again on March 27. **Lucille Manners** continues to headline that program with which she has come to be particularly identified.

Zoltan Kodaly's Budayari Te Deum received its radio baptism on March 5 under **Erno Rapee's** baton from the Radio City Music Hall with **Louise Bernhardt** and **Lorenzo Alvari** as soloists. **Viola Philo** was the February 26 soloist and on March 12 **Horace Johnson's** Imagery suite was the feature attraction.

With **Morton Bowe**, tenor, heard in a recent Metropolitan Auditions of the Air, **Genevieve Rowe**, soprano, **Hubert Hendrie**, baritone, and **Ruth Carhart**, contralto, as soloists, **Frank La Forge**, composer-pianist, was heard on the Story of the Song program over CBS recently when several of his own works were presented.

Interviewers brought intimate thoughts from **Felix Knight** and **Amy Ellerman** recently. The former was heard over WNEW while Miss **Ellerman** sang over WOR the first recording she had made for the late Thomas Edison. WBNX commemorated the birthday of the late **Emma Thursby** on February 21 with a special offering.

Curtis Institute artists heard included **Robert Grooters**, baritone, **Robert Cornman**, pianist, and **Jacob Krachmalnick** and **Paul Shure**, violinists, over CBS. The Cincinnati Conservatory of Music presented its orchestra and chorus, directed by **Alexander Von Kreisler** and with **Severin Eisenberger**, pianist, as soloist.

Feri Roth not only conducted the Westminster College choirs in early American choral music but also appeared with the Roth Quartet from the Library of Congress in a chamber music list. **Adolf Busch** and **Rudolf Serkin** were heard in joint program from the latter and also from New York.

Fabien Sevitzky offered **Mary Howe's** Spring Pastorale with his Indianapolis Symphony Orchestra and **Sesana's** Negro Heaven.

Florence Easton, over WQXR, gave a résumé of her career.

A three-language program was listed by **Glenn Darwin**, baritone, for his recent Miniature Recital over NBC, and songs of Strauss and Mahler engaged the attention of **Sophie Karst** at WNYC.

Is pre-Spring fever responsible for the activity?

Gari Shelton Heard at Croton, N. Y.

Gari Shelton gave a piano recital at the Hessian Hills School, Croton, N. Y., on March 4. His program included numbers by Scarlatti - Tausig, Bach - Samaroff, Mendelssohn, Rachmaninoff, Prokofieff, Lecuona, Chopin and Liszt.

American Academy Matinees Continued

Sidney Howard's The Silver Chord was presented February 17 by senior students of the American Academy of Dramatic Arts at the Vanderbilt Theater, New York. Winning special attention in a large cast were Don Keefer, Judith Cargill, Carol Poten and Peggy DeFreece. The February 24 matinee was of special interest, in the presentation of Howard's three-act comedy, The Late Christopher Bean. In this Peter Jaye, Betty Morrissey, Elizabeth Cox, Lucile Lazure and LaVerne Martin stood out. In minor roles, Ellis Daniels, Paul Bernard, Geoffrey Wicke and David Martin showed proficiency. The performance opened with A Bill of Divorcement (Dane), with Jean Hazlewood excelling as Hester. F. W. R.

Grace La Mar Sings at Greenbrier College

LEWISBURG, W. VA.—Grace La Mar, American contralto, was heard here on February 16 in the series of special programs presented during the winter term at the school of fine arts of Greenbrier College. With Reba Robertson at the piano, Miss La Mar sang numbers of Handel, Schubert, Guion, Bizet, Ferrari, Longas, a group of Italian folksongs, an aria from Samson and Delilah, and songs of Strauss, Moussorgsky, Kountz, Wragg and Horsman. She is a member of the faculty at the Westminster Choir College, Princeton, N. J. W. S.

Hart House Quartet to Give Festival at Dalhousie University

The Hart House Quartet (James Levey and Adolphe Koldofsky, violins; Milton Blackstone, viola; and Boris Hambourg, cello) inaugurate their five-day music festival program in September at Dalhousie University, Halifax, N. S. They are already engaged for festival appearances also at Acadia University, Wolfville, N. S.; Mt. Allison University, Sackville, N. B.; Bishops University, Lenoxville, Que.; McGill University, Montreal; and Queen's University, Kingston.

The five-day festival plan provides for lectures by Mr. Blackstone, on Master Violin Makers, and by Mr. Hambourg on Early English, French and German Composers, on the first day followed by a concert of works by these composers that evening. The second day the members of the ensemble discuss their experiences and Mr. Koldofsky then lectures on Musical Appreciation Made Easy. This talk is followed by Mr. Levey analyzing the works which the ensemble presents that evening drawn from Haydn, Mozart and Beethoven.

Mr. Levey opens the third day's program with a lecture on How to Play Chamber Music and, with the cooperation of a group of selected students, offers demonstrations. That afternoon he lectures on Schubert and Brahms followed by a question and answer period on music generally.

Mr. Blackstone lectures on Music and Morals, on the fifth day, discussing the influence of music on character. That night the ensemble presents a concert of Schubert and Brahms works. The fifth and final day's program opens with a talk by members of the quartet on their experiences with modern composers, including Delius, Ravel, Elgar, Goossens, Bridge, Bloch, Bax and Vaughan Williams whose works the ensemble have presented. A concert of contemporary music that night completes the festival.

Mrs. A. K. Virgil Plans Florida Visit

Mrs. A. K. Virgil plans to visit the Virgil School of Music (Mabel M. Snavely, director) in Tampa, Fla., this month, examining students and attending recitals of the school.

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MUSIC NOTES FROM COAST TO COAST

ANN ARBOR, MICH. — In the Hill Auditorium on February 15, Yehudi Menuhin played the Bach partita (No. 3) with assurance and brilliance. A Handel sonata, the Mendelssohn concerto and several shorter offerings winding up with the labyrinthine Locatelli Caprice, were other numbers done in a style that made the audience happy. He was well accompanied by Hendrik Endt.

Gregor Piatigorsky gave a recital of cello music on February 27, offering a program ranging from Handel to Ravel. It was a pleasure to hear him play his own *scherzo* and to see his appreciation of his accompanist, Valentin Pavlovsky, whom he insisted upon sharing the applause with him. The combined performance of these two artists in the performance of the Brahms sonata in E minor was very fine. A. McL. T.

EL PASO, TEX. — For the January concert of the Music and Art Salon, at Hotel Paso del Norte, Mrs. Hallett Johnson presented Alice Thomas, soprano, in an unique program of Street Cries of Old London in costumes copied from the old Wheatley paintings in the Royal Academy. Miss Thomas has been recognized by the British Museum for her research in connection with her program. This program drew a capacity audience. Her fine accompanist was Lucille Ramsey.

The second concert of the Community Concert Association Series presented the Gordon String Quartet, which brought out the entire membership of the association, and the fact that one could hear a pin drop at any time during their program, speaks well for the appreciation of their marvelous work. The third event of the Community Concert Association brought John Brownlee, Metropolitan Opera Company baritone, to another crowded house. Mr. Brownlee's brilliance in building a program which begins and ends in English, is a master stroke. Herbert Carrick did an excellent piece of work as accompanist, and in his solo numbers.

The El Paso Symphony Orchestra gave the third concert of the season on February 20, presenting the French cellist, Maurice Marechal, who played Dvorak's concerto for cello and orchestra, and a group of solo numbers accompanied by Dorothy Learmonth, of El Paso. A large audience demanded several encores. H. J.

GRAND RAPIDS, MICH.—Storm Bull, pianist, was the soloist at the fifth concert of the Grand Rapids Symphony Orchestra (Karl Wecker, conductor). This young relative of Edvard Grieg and Ole Bull was worthy of his famous ancestry, and was heartily applauded.

Thaddeus Kosuch of Chicago gave a piano recital of artistic value and commendable musicianship before the St. Cecilia Society. Charlotte S. Hughes was chairman of the day. Norma Hark Baughman, soprano, formerly of New York, was soloist at a members' program. Other participants were Eugene Andrie, violinist, Mrs. Andrie, Mrs. W. H. Wismer and Mrs. Ralph Sasser, pianists.

The West Michigan chapter of the American Guild of Organists, of which Harold Tower is dean, has presented three fine concerts by outstanding organists, Carl Weinrich of the Westminster Choir School, Princeton, N. J., Parvin Titus of Christ Church, Cincinnati, and Claire Coci of New York City. The guild members will be guests at the Little White Church in the Valley, Rockford, and of the Chamber Music Society in Muskegon, Mich.

Paul Callaway, organist at St. Mark's Church, played a recital in Washington Cathedral, Mount Saint Albans. H. B. R.

OMAHA, NEB.—Omaha music during the past month was topped by Guiomar Novaes, pianist, who appeared in recital under the auspices of the Tuesday Musical Club in the Central High School Auditorium on February 14. Her interpretative understanding and prodigious technic won her a continuous ovation through a superb program which ended with six encores.

The Morning Musical Club presented Sarita, Spanish dancer, with Velasco, dancing partner, and Romero, South American composer-pianist, in an excellent program of Mexican, South American and Spanish dances and music in Hotel Fontenelle ballroom on February 11. Sarita is a fine exponent of Spanish rhythms and was received ovationally. The same club brought the Oscar Seagle Singers February 24. This group includes Shirley Sinclair, mezzo-soprano, William Wright, bass-baritone, soloists: James Love and Donald Johnston, tenors; Sam Selman, baritone, and James Harris, basses; Nathan Price, pianist. Fine voices, clever interpretations, and beautiful music remarkably well-arranged for the group by Donald Johnston and Nathan Price marked the program.

Eugenie Whitmore presented J. Bradley-Griffin, dramatic recitalist, and Lulu Jones Downing, composer-pianist, in their second Omaha recital in the Hotel Blackstone Ballroom on February 24. Mr. Bradley-Griffin presented masterpieces of literature with fine artistic appreciation. The charming original backgrounds for the piano by Mrs. Downing enhanced the effect of the various numbers. Mrs. Downing also contributed three original piano solos. H. M. R.

SAN ANTONIO, TEX. — Friends of Music Town Hall Lectures and Festival Association (Elizabeth A. Devoe, sponsor) have presented two outstanding attractions, the first being the Ballet Russe de Monte Carlo. Three ballets were given, Cappellia, Blue Bird and Gaité Parisienne, all beautifully done. The conductor was Anatol Fistaulari. Nelson Eddy was the second attraction. This popular baritone was received with acclaim and many encores were demanded. Theodore Paxson was the fine accompanist and played one solo number.

The San Antonio Federation of Music Clubs presented Alice Mock, soprano, who displayed her lovely voice to fine advantage. Shibley Boyes was at the piano.

Maurice Maréchal, cellist, was the third attraction in the series of musicales of the Tuesday Musical Club. Each number was greatly enjoyed. Brooks Smith, a former San Antonian, was the accompanist and also played a group of solos.

The symphony orchestra of the Federal Music Project (J. R. Rowllings Hamilton, superintendent) has given two fine programs. Symphonies played were From the New World (Dvorak) and the Tschaikowsky fifth. Walter Dunham was the conductor. S. W.

TOLEDO, O.—Trudi Schoop and her Comic Ballet gave a delightful entertainment, The Blonde Marie, which amused and interested a capacity audience in the Peristyle on February 3. Satire of the keenest sort was portrayed by these clever artists.

Inclement weather made no difference in the presence of a capacity audience which heard Artur Schnabel in his piano recital on February 17. His program of Schubert, Mozart, Weber and Beethoven was a felicitous choice, and the Weber sonata in A flat major was performed with particular force and brilliance. A. McL. T.

CONSERVATORIES and SCHOOLS

Fontainebleau Conservatory

Mme. Dussane, French actress and professor of dramatic art at the National Convervatory of Paris, is to conduct courses in French and give a series of lectures on the history of the theatre at Fontainebleau. Mme. Dussane, eminent artist of the Comédie Française, studied at the National Conservatory of Paris and at fifteen received first prize. She was immediately engaged at the Comédie Française for classic and modern comedy repertoire. She has lectured in England, Belgium, Holland, Denmark, Luxembourg, Sweden, Norway and Italy and in 1938 was a visiting professor at Bennington College, Middlebury, Vt. In Paris she lectures at the Université des Annales, Société des Conferences, and University of Paris (Sorbonne) and has given many radio talks. She has published several works and contributed to magazines and newspapers.

New York School of Music and Arts

Enthusiastic listeners applauded vocal and instrumental music presented by students at the New York School of Music and Arts, Ralfe Leech Sterner, president, on February 2. Standard operatic arias, and songs by leading composers were presented by Misses Snyder, La Placa, Bicking, Messrs. Mutchler, Saltus, Claye, Saunders, vocalists; and Messrs. Gustafson and Mauro, violinists. Marguerite Sterling-Sterner was at the piano. F. W. R.

Illinois Wesleyan University

BLOOMINGTON, ILL. — Concerts in the spring series at Illinois Wesleyan University School of Music were opened on February 26, by the Symphonic Ensemble, Mr. Ross conducting. March 5, Delta Omicron Sorority; March 12, Phi Mu Alpha Fraternity. Other forthcoming events are as follows: March 19, Sigma Alpha Iota Sorority; and March 26, University Band, Mr. Ross conducting.

Music in Vienna

VIENNA. — Pfitzner recently conducted a performance of his Christelflein with unusual success. Furtwängler, at the head of the Vienna Philharmonic Orchestra, presented Pfitzner's incidental music to Kätchen von Heilbronn, Strauss' Zarathustra, and Brahms' fourth symphony.

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STUDIO NOTES

RICHARD McCLANAHAN

A summer class is to be conducted in New York from July 5 to August 11 by Richard McClanahan, exponent of Tobias Matthay. Compact practise routines for five-finger sequences, scales, broken

(*Photo by Apeda.*)
RICHARD McCLANAHAN

chords, arpeggios, trills, octaves and double-notes, developed to meet the needs of teachers and players and based on Matthay's Muscular Relaxation Studies, are to be included. Mr. McClanahan also applies Matthay teaching on tone production and muscular freedom and, "by inclusion of a simple philosophy of sound, transforms technical exercises into fundamentals of tone-thinking and basic elements of musical thought and imagination." The course also includes teaching repertoire and musical analysis of basic types of music, including song literature.

ERNESTO BERÚMEN

Several talented artist-pupils of Ernesto Berúmen, pianist and teacher, were heard in a delightful program of romantic and modern works at the La Forge-Berúmen studios, New York, on January 26. Participating were Frances Stowe, Violet Maloof, Charlotte Harris, Alice Huebner, Bessie Simpson, William Schoonmaker, Constantine Callinicos and Dr. Oswaldo Anido. An enthusiastic audience heard phonograph recordings of each artist immediately following their performance. A. R.

ESTELLE LIEBLING

Lucy Monroe, soprano, was soloist on February 5 with the Philharmonic-Symphony Ensemble at the second of the Intimate Dinner Concerts presented at the Waldorf-Astoria Hotel, New York. Grace Panvini, coloratura soprano, sang Rosina in The Barber of Seville at the New York Hippodrome on Februray 5. On February 12 Lila Mae Flynn, dramatic soprano, was soloist with the Kansas City (Mo.) Orchestra. Annie Tuma, contralto, gave a Town Hall, New York, recital on March 5. Brooks Dunbar, tenor, appeared in a leading role in Cinderella, presented on February 22 at the Heckscher Theatre, New York, by the Charlotte Lund Opera Company, and on March 5 sang the lead in El Cantarito at the Guild Theatre, New York, in which Dorothy Miller had the leading soprano role.

Ruby Mercer, soprano, and Garfield Swift, baritone, appeared on February 14 on the Consolidated Gas Company program over WJZ. June Forrest, coloratura soprano, was heard on the same program on February 7. Larry Huard, baritone, is soloist on the Connecticut Power and Light Company program from Hartford. Marcia Mansfield, soprano, appeared recently at the Hotel Biltmore, New York, for the Woman's University Club. Dorothy Starr, soprano, and Nora Dinkov, mezzo-soprano, were heard at the Educational Alliance. Ralph Blane is appearing nightly at a Fifth Avenue Club. Sue Read was on the Parade of Progress program over WJZ on February 26. All are artist-pupils of Estelle Liebling.

BRUCE SPENCER KING

Alexander Wesley, tenor, appeared for the Lithuanian Minister in Washington, D. C., and then fulfilled engagements in Pittsburgh and Boston. With Bruce Spencer King, his teacher, at the piano he sang for the birthday party of Drama Comedy in the Hotel Astor, New York. Arturo D'Amico, baritone, another King artist, was also heard on this program. Assen Tarpoff, who studied with Mr. King for two years, has been engaged to sing Turiddu with the Philadelphia Opera Company. Gene Hamilton, bass, who announces the Toscanini, Damrosch, Firestone and other NBC programs, sang over WJZ in a coast-to-coast network with the Amanda Snow party. The King Choral Ensemble appears on March 25 at the Brooklyn (N. Y.) Circolo Italiano.

ENRICO ROSATI

Beniamino Gigli, tenor, Anna Kaskas and Mildred Ippolito, artist-pupils of Enrico Rosati, participated in the Newark Opera Company's presentation of La Forza del Destino at Newark, N. J., on January 31. Mr. Gigli and Miss Kaskas were members of the Metropolitan Opera Association's cast in Rigoletto on February 8.

EFFA ELLIS PERFIELD

Nine scholarships are being offered by the Effa Ellis Perfield Summer Music School, New York, which opens on July 6 and continues to August 4. Teachers who have studied at the school or who live in New York are not eligible. Winners may select two courses from the following: Trinity Principle Pedagogy; Musicianship; Chord System; Scale System; dictation; rote and note playing; notation; scales; improvisation; constructive and creative music course; course for conductors; and Greek and church modes. Candidates for the awards must submit written recommendations from three persons.

SUSAN BOICE

Three artistic singers were heard at the Sunday musicale on March 5 at Susan Boice's New York studio. Emily Stephenson, a soprano of charm, ability and vocal amplitude offered songs and arias of Hildach, Hageman, La Forge and Snively and united with Robert McCoy in a well-sung duet. Richard Patterson, baritone of wide range and resonance, sang songs of Sinding and Roeckel and added a Puccini aria. Marian Kalayjian was an alert and sympathetic accompanist. F. W. R.

LA FORGE-BERÚMEN

The weekly La Forge-Berúmen Musicale over MBS on February 28 included the La Forge Ensemble, under the direction of Frank La Forge; Mabel Miller Downs, soprano, heard with this group in the Inflammatus from Rossini's Stabat Mater; Constantine Callinicos, pianist, in solos and as accompanist; Edward Roberts, young baritone, in two groups, and the Balladeers in a Spiritual and Richard Kountz's The Sleigh.

(*Continued on page 38*)

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FOREIGN NEWS IN BRIEF

Kestenberg in Palestine

PALESTINE.—Leo Kestenberg, former head of the ministerial department for musical affairs in the Prussian Ministry of Education, has settled in Palestine. Kestenberg's name has long been associated with professional training of music teachers and organization, and when his activities in Germany were brought to an end, he settled in Prague where he continued his work as founder and animator of the Society for Musical Education. In Palestine, Kestenberg has undertaken the management of the Palestine Orchestra, and in spite of his many duties, plans to continue his research work in the field of education. P. G.

The Pasquiers Please

KÖNIGSBERG.—Success was scored by the Pasquier Trio in that organization's concert at the Stadthalle. The hall was packed and acclaim went to the artists, who played the trio No. 1 by Beethoven, a little-known posthumous trio by Schubert, and a trio by Jean Rivier. The Pasquiers had to play encores, among which a Haydn *menuet* was particularly brilliant. I. S.

Modern Opera

ZURICH.—Hindemith's Mathis der Maler had renewed hearing at the State Opera, under the direction of Robert Denzler. The scenery was by Roman Clemens. Asger Stig, in the title role, gave a magnificent impersonation, as did also the newly engaged singer Laszlo von Szemere, as Kardinal Albrecht. The following took parts they had interpreted at the world premiere of the work: Judith Hellwig, Leni Funk, Georgine von Milenkovics, Ernst Mossbacher, Albert Emmerich, Marko Rothmuller, Simons Bermanis.

"New" Haydn Symphony

EDINBURGH.—The manuscript of a symphony by Haydn has been discovered in the University Library of this place—explicable by the fact that Haydn once lived in England and composed many works there.

American Violinist Wins in Brussels

BRUSSELS.—Carol Mills, young American violinist from San Francisco, has achieved the honor (she first won all the diplomas the school could give) of being awarded the Diplome de Virtuosité by the Brussels Conservatorie. Miss Mills is a pupil of Alfred Dubois. F. DE B.

Rossini Reappearance

BASEL.—The State Theater had the first performance here of Rossini's old Italian Woman in Algeria. The libretto has been newly prepared for German theatres by Hugo Röhr. Gottfried Becker conducted, Willfried Scheitlins did the settings, Eduard Gunzingers the staging. The capable cast included Fritz Ollendorf, Max Lichtegg, Heinz Huggler, Karl Weiser, Erika Frauscher, Else Bottcher and Frieda Croplin. J. K.

I SEE THAT

(*Continued from page* 26)

James Melton, tenor, and Muriel Dickson, Metropolitan Opera soprano, are to appear in The Bartered Bride, to be done in English this summer by the St. Louis Opera Company. Mr. Melton this month appears in Manon in Newark, N. J. Miss Dickson has been engaged for two concert courses next season in Canada, those of Fred Gee in Winnipeg and the Massey Hall Celebrity Series (Wilfred James, manager), in Toronto.

* * *

Lilias Mackinnon, English authority on memorization, spoke on Memory Systems, Old and New, at the March 2 meeting of the Piano Teachers Congress, at Steinway Hall, New York.

* * *

The American Guild of Organists sponsored a Three-Choir Festival Service at the Church of the Holy Trinity, Brooklyn, N. Y., on March 5. On March 21 a recital of guild examination organ works by Catharine Morgan is to be given at Christ Church, New York.

* * *

Leonora Corona, soprano, has been engaged for a performance of Tosca with the Scala Opera Company at the Academy of Music, Philadelphia, Pa., on March 21.

* * *

Hilda Ohlin, soprano, has been engaged as soloist for Sunday morning Forum Services at Temple Rodolph Sholom, New York, and also re-engaged as soloist at Temple Israel. Miss Ohlin on Easter Sunday sings a return engagement at Unity Church, Montclair, N. J.

* * *

John Duke and Ross L. Finney, of the Smith College music faculty, were represented by works for string ensemble and voice at the Composers Forum-Laboratory concert in Carnegie Chamber Music Hall, New York, on March 1.

* * *

Jean Cummings, soprano, and Marion Cummings, reader, daughters of Marie De Kyzer, shared a program with Edna Lambert, contralto, at the Brooklyn, N. Y., home of Mrs. W. R. Hopkins on February 21.

French Violin Making

(*Continued from page* 21)

luthérie were pupils of Nicolas Lupot and of his successor Charles-Francois Gand (known as Gand Pere) and thus was born a School and a tradition which, always splendidly alive and flourishing, today enjoys unquestioned authority. In the domain of bow making, the French have stood alone from the very inception of the Art. Indeed, in this realm, the TOURTE family are pre-eminently celebrated, in fact so famous that FRANCOIS TOURTE, the Young, is known as "the Stradivarius of the Bow" and as the chief of the French School.

From England, Germany, Holland, Poland, Scandinavia, Belgium, Italy, and other countries, young *luthiers*—almost always belonging to houses of high repute—come to Mirecourt for their apprenticeship and to Paris to complete their studies in instrument making with actual heads of the French School. These "heads" of the French School, working along the lines of their illustrious predecessors, are themselves also indefatigable creators and patient seekers for perfect tone—delicate and subtle Art.

In the light of the foregoing it transpires that virtuosos from everywhere in the world, including the most celebrated among them, play modern French instruments and use French bows; and it is this artistic and musicianly FRANCE, old in beloved traditions and ever young by virtue of the enterprising researches and resourcefulness of its young artists and artisans, that is offering of its best in the French Pavilion at the New York World's Fair 1939.

Samson and Delilah Performed by Miami Orchestra and Singers

MIAMI, FLA.—The most ambitious program attempted by Dr. Arnold Volpe's University of Miami Orchestra brought Saint-Saëns' Samson and Delilah in concert form on February 27 for an audience which manifested its delight at the musicality of the performance. Singing the role of Delilah with complete authority, as a result of her experience in the part, was Carmela Ponselle, former Metropolitan Opera mezzo-soprano. She was enthusiastically applauded not only for her solo contributions but also for her work in the ensemble items, particularly the first act trio with Reinald Werrenrath, baritone, and Santo Di Primo, tenor. The veteran baritone gave his expected musicianly reading of his assignments. Mr. Di Primo likewise was heard to advantage. Harrison Christian, baritone, sang several roles with skill. Edward Clarke was the narrator and also described the sets usually identified with the performance of the work as an opera.

The venture marked the debut of the university chorus of about 100 voices, all of whom showed the results of their training under Robert Reinert. June Sells was the piano accompanist.

Dr. Volpe's musicians performed with their usual brilliance, the reading of the bacchanale under his inspiring direction proving the highlight of their contribution to the evening. K. B.

Jeanne Behrend Opens American Piano Series in New York

Jeanne Behrend, American pianist, inaugurated a series of three recitals on March 12 at the Barbizon-Plaza, New York, devoted to works of native composers. The series is also being given at the Curtis Institute of Music, Philadelphia, and is to be repeated in San Francisco, Portland, Ore., and other cities on the West Coast. Alexander Reinagle, Daniel Gregory Mason, Edward MacDowell, Edgar Stillman Kelley, John Powell, John Alden Carpenter, Charles E. Ives, Mrs. H. H. A. Beach, Leo Sowerby, Arthur Shepherd and Arthur Farwell numbers made up the first program.

Music in Prague

(*Continued from page* 5)

poser. Little known renaissance, baroque, and pre-classic works were sung by a chamber choir, Kabelac directing with stylistic assurance. In addition to Die sieben Worte des Erlösers by Heinrich Schütz, sacred and secular chorals by Monteverdi and Benda were also given.

NEW STRING ENSEMBLES

The Zlin Trio (Filka, pianist, Mück, violinist, and Ruzicka, cellist) made a brilliant debut. The Czecho-Slovak Trio (Kredba, pianist, Hanousek, violinist, Stoupa, cellist) were also impressive. Mention should be made of the Schaubelt Trio, which gave a successful premiere of Alfred Schaubelt's three movement trio.

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COLLEGE MUSIC DEPARTMENT

Sandford Chertoff, Editor

WELLESLEY COLLEGE

WELLESLEY, MASS.—Closing the Wellesley Concert Series, Nadia Boulanger, French musician, led members of the Boston Symphony Orchestra in a program of classic and contemporary music on March 2. Jean Françaix, young composer-pianist, was soloist in his own concerto for piano and orchestra and performed with Mlle. Boulanger in the Mozart two-piano concerto in E flat. Also appearing as soloists were Hughes Cuenod, tenor, and Doda Conrad, bass. . . . The distinguished woman musician will return to the campus on March 26 to conduct a joint concert by the Wellesley College Choir and Bowdoin College Glee Club. . . . Several chamber music concerts are to be given during the month at various dormitories and at the North Shore Wellesley Club. The programs include the Mozart quintet for clarinet and strings, quartet in E flat by Haydn, and short pieces by Mendelssohn. Members of the performing group are Marion Gibby, first violin; Mary Louise Barrett, second violin; Eleanor Rodgers, viola; Esther Parshley, cellist, and Joan Pinanski, clarinetist.

* * *

SYRACUSE UNIVERSITY

SYRACUSE, N. Y.—Severin Eisenberger, pianist, played at Crouse Auditorium as the feature of the music scholarship fund concert sponsored by Phi Mu Alpha, men's professional music fraternity, and the College of Fine Arts. . . . In the regular student recital on February 19, Helen Wilson played two piano selections by Couperin and Bach. Mary Jane Coburn and Walter Westafer were the other pianists heard in recital. Ethel Freeman, with Ruth Freeman accompanying, played a violin solo by Sarasate, and the Bach fantasy and fugue in G minor was performed on the organ by Ruth Hindon. Other students heard in solo performances were Jean Harres, harpist, and Ethel Andrews, soprano. . . . André Polah, professor of violin and ensemble, and conductor of the Syracuse Symphony Orchestra, has joined Leopold Stokowski and Fritz Reiner as conductor of the American Lyric Theater in New York.

* * *

OHIO STATE UNIVERSITY

COLUMBUS, O.—The University Chorus annual concert was held on February 19 under the direction of Professor Louis H. Dierks. The Men's Glee Club was also heard. The Stravinsky work, Symphonie de Psaumes, was accompanied by electric organ, pipe organ and by two pianos. Mary Meister, Jane Coulter, Jean Seybold and Viola Patzer performed on the respective instruments. Other students participating were Mary Morrison, Ada Davis, Wenda Worthington, Joseph Tague and M. Emett Wilson.

* * *

CARNEGIE INSTITUTE OF TECHNOLOGY

PITTSBURGH, PA.—In the second weekly broadcast of the Carnegie Tech Symphony Orchestra, Dr. J. Vick O'Brien, head of the music department, presented the overture to Prometheus by Beethoven and Rubinstein's Bal Costumé. Alta Moses Orringer, soloist, played César Franck's symphonic variations.

* * *

NOTRE DAME UNIVERSITY

SOUTH BEND, IND.—Ozark Suite, composed by Carl Busch, member of the Notre Dame summer session faculty, featured the concert of the Notre Dame Symphony Orchestra on March 3. The Mozart symphony in G minor was also performed. Included in the program were John Sheedy, John Stack, Art Starr, John Steidl and Lawrence Sutton. . . . Professor Daniel H. Pedtke, director of the Glee Club, introduced the Crucifixus from the Bach B minor Mass. The Glee Club soloists were Edward Ettel and Frank Ciolino, tenors; and Bob Bischoff, baritone. William Mooney played a group of piano selections at the same concert.

* * *

OHIO UNIVERSITY

ATHENS, O.—Mary Elizabeth Ellis, instructor in violin, played chamber music works on March 5 for university students and faculty members. The program consisted of Mozart's Eine Kleine Nachtmusik and a modernistic Sinfonietta by Paul White. . . . Albert Spalding was the highlight of the Community Concert Series on March 3, presenting Lalo's Symphonie Espagnole. Numbers by Beethoven, Chopin and Paganini and two of his own compositions were also on Mr. Spalding's recital program. . . . Thor Johnson, young American conductor, directed the University of Michigan Little Symphony Orchestra at a university concert on February 21.

* * *

UNIVERSITY OF CINCINNATI

CINCINNATI, O.—The Cincinnati String Quartet gave a recital of chamber music in University Chapel on February 20. Other programs planned for the winter quarter included an appearance of the University Symphony Chorus on March 3, and the Concert Band on March 12.

* * *

OHIO WESLEYAN UNIVERSITY

DELAWARE, O.—Members of Sigma Alpha Iota, honorary music society, presented a concert on February 19 with Elizabeth Wendelken, Marjorie Taylor, Mary Ann McKay, Grace Wood, Janet Stratemeyer and Barbara Taylor as featured artists. The instrumental trio was composed of Natalie Weininger, violin, and Helen Louise Schmidt, flute, with Janet Stratemeyer at the piano. Jane Foster, Jeanne Pace, Eleanor Stiles and Gene Hutchinson also appeared on the program.

SANDFORD CHERTOFF

The new editor of the College Department joins the staff of the Musical Courier with a background spent in music, radio, and publicity. Sandford Chertoff studied piano and theory for nine years at the Cleveland Institute of Music under Dorothy Price, Marie Martin, Ward Lewis and Beryl Rubinstein. He continued his musical studies with Melville Smith and Arthur Quimby at Western Reserve University, and became the first music editor in the history of the school.

While an undergraduate student two years ago, Mr. Chertoff organized a college service bureau, and is now covering close to 500 colleges, universities and conservatories with music news. He has written several articles for magazines and newspapers on music.

Mr. Chertoff was graduated from Western Reserve only last June and was the recipient of the annual honor key award for scholarship and activities. He was in charge of collegiate radio production for three years over stations WGAR and WHK in Cleveland, and organized a musical comedy society, acting as musical director.

NORTHEASTERN UNIVERSITY

BOSTON, MASS.—To aid in the Greater Boston refugee fund drive, the Glee Club will participate with the Simmons College Choral Club at a combined concert early this month at Symphony Hall. Also on the program are selections by the Harvard-Radcliffe Choral Society, the Massachusetts Institute of Technology Glee Club, and the Boston University Glee Club.

CALENDAR OF EVENTS

Texas Christian University

FORT WORTH, TEX.—Caroline Webster and Rex Beene will be the T.C.U. soloists on the annual spring tour of the mixed Men's Glee Club and the Women's Choral Club. Concerts are to be given in Mineral Wells, Dallas and Denton.

Miami University

OXFORD, OHIO.—The eighth in a series of informal recitals by students was presented March 1 in Benton Hall Auditorium.

De Paul University

CHICAGO, ILL.—A massed band of 120 men, including the De Paul Concert Band, presented a program on February 19 featuring Moussorgsky's Pictures at an Exhibition. The band was under the direction of T. M. Justin of De Paul University.

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STUDIO NOTES

(*Continued from page* 35)

ALOYS KREMER

Twenty-seven piano numbers by classic and romantic composers, made up the program by pupils of Aloys Kremer at P. S. 86, The Bronx, on February 26.

Discernable throughout was abundant talent. Each pianist played from memory

ALOYS KREMER

and many attained artistic height. Juniors who appeared were Ruth and Marvin Hans, Lenore Krum, Muriel Leff, May Janko, Betty Levin, Bella Breitman, Beverly Davis, Elenore Feldman, Edith

NEW PUBLICATIONS

Reviewed by R. M. Kerr

Easter Music for Mixed Voices

A batch of Easter music of varied attractiveness includes the **Easter Carol of the Three Orphans,** freely arranged from the Hungarian by Harvey Gaul, with English words—a work of great charm and exotic flavor, in which a soprano soloist or children's unison choir sings the main melodic line, while the four mixed voices embroider it with gay and fanciful part writing, telling of the youngsters who went into the wood to gather flowers and there met and reproved a woodsman who continued to work on such a radiant holiday. (Organ accompaniment.) **An Easter Salutation** (words by Virginia Grant Collins, music by Alfred H. Johnson) has some animated part singing for the four mixed voices proclaiming the resurrection and the beauties of the season, the vigorous repetition of "Alleluia" being done to a theme suggestive of tolling bells. (*A cappella.*) (Both published by Galaxy Music Corp., New York.)

An Easter Sequence, a fantasia for soli, chorus and organ, based on traditional hymns and carols, is a somewhat more elaborate item, with words by Margaret Lester and music by William Lester. It opens with a brief organ introduction, and includes eight short units, mostly for mixed chorus, but with two sections that may be sung by a baritone or mezzo-soprano, and a solo passage for soprano and tenor, the whole covering twenty octavo pages. The style is vigorous, tuneful and not too difficult. and the units may be used separately or variously combined. Garth Edmundsen contributes a setting of **Renascence** (Resurrection) by Dreult Berth, a dignified, reverent story of Easter with sturdy voice leading, but a dramatic quality, especially in the conclusion. There is an accompaniment. (Both published by J. Fischer & Bro., New York.)

An *a cappella* carol, **We Come with Voices Swelling,** to anonymous words, music by Warner M. Hawkins, is in hymn style, with a brief humming passage. The general tone is buoyant and celebratory of the holiday. (Four mixed voices.) (Carl Fischer, Inc., New York.)

Easter Music for Women's Voices

Gena Branscombe has arranged for five-part women's chorus the traditional **God Hath Now Ascended (Ascendit Deus),** the music by Jacobus Gallus (1550-1591) being a beautiful example of vigorous writing from a rich period of the past. There is a rather florid interplay of voices, especially on certain phrases, which require almost coloratura skill, but as a whole the work is extremely rewarding. (Accompaniment *ad lib.*, English and Latin texts.) (J. Fischer & Bro., New York.)

Two items by Katherine K. Davis (both *a cappella*) are **The World Itself Keeps Easter Day** (words by J. M. Neale), with a soprano solo in addition to the four women's voice parts, most attractive melodically and in its harmonic combinations; and **Christ Is Risen Today,** for three-part feminine chorus, a setting of a text by C. R. W. Robertson, marked by a strong sense of rhythm and a quotable tune, a short and easy number to sing. (Both by Galaxy Music Corp., New York.)

Vocal Exercises

One Hundred Sentences for Singing, by Victor Prahl.

A series of ten original musical phrases, accompanied by as many different sets of words in each case. Mr. Prahl believes that "singing is sustained speaking" and that, to make vocalization natural and expressive, a phrase should first be spoken to the music, then sung. His book lends itself to a variety of uses. (Carl Fischer, Inc., New York.)

Book

Reviewed by Irving Schwerké

Portraits de Musiciens Francais, by René Dumesnil.

The music-lover interested in French music, and desirous of having faithful "portraits" of the great galaxy of French musicians who have passed on in recent years, will find René Dumesnil's latest tome a precious document. Among the composers to whom he devotes his facile and most independent pen are Debussy, Lili Boulanger, Déodat de Sévérac, Saint-Saëns, Fauré, Satie, Messager, d'Indy, Duparc, Bruneau, Paul Dukas, Pierné, Roussel, Ravel, and others. Each portrait reveals the man as he was. The volume is abundantly illustrated and does signal honor to its distinguished author. (Librairie Plon, Paris.)

HUGO KORTSCHAK

Julius Shaier, artist-pupil of Hugo Kortschak, was heard in viola recital at Town Hall, New York, on February 19. Blanche Raisin, also from Mr. Kortschak's studio, was soloist in Woolsey Hall with the New Haven Symphony Orchestra on a children's program in the Mendelssohn violin concerto.

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OBITUARY

Richard Copley

Richard Copley, of New York, one of the leading concert managers of the United States and Canada, died suddenly in Toronto on February 27 while on a booking trip for his artists. Born in New York City sixty-three years ago, Mr. Copley entered the Wolfsohn Musical Bureau in 1889, later becoming office manager. In 1925 he organized his own concert service.

During his service with the Wolfsohn Bureau, Mr. Copley, who believed in the personal management of artists, made many tours. He accompanied Emma Eames, Lillian Nordica, Ernestine Schumann-Heink, Jean and Edouard de Reszké, Emmy Destinn, Clarence Whitehill, John McCormack, Enrico Caruso, Evan Williams and others in America and was also instrumental in sending the first American artists to Europe, among them Reinald Werrenrath, Mabel Garrison and Sophie Breslau. He managed the publicity campaign in connection with the Madison Square Garden, New York, Saengerfest early in this century and attracted wide attention.

In 1921, Mr. Copley was instrumental in the organization of the Society of the Friends of Music under Artur Bodanzky. In his own bureau he had directed the concert appearances of Josef Hofmann, Roland Hayes, the Roth Quartet, Emanuel List, Armand Tokatyan, Igor Stravinsky, Ernest Bloch and others and was planning to bring here the Italian composer Mario Castelnuovo-Tedesco. His headquarters were in Steinway Hall, New York.

A brother, a sister and a daughter survive. A requiem mass was celebrated on March 3 in Holy Trinity R. C. Church, Hackensack, N. J.

Emma Juch

Emma Juch (Mrs. Emma Juch Wellman), noted operatic soprano of nearly half a century ago, died in New York on March 6, at the age of seventy-eight years. Daughter of an inventor, artist and musician and his wife, who was a singer, Mme. Juch was born in Vienna where her naturalized American parents had gone to settle the estate of her grandfather. When she was two years old, the family returned to the United States and she received her education in New York. She studied singing with Mme. Murio-Celli and made her debut as a child.

In 1881 Col. Henry Mapleson engaged her for the season of opera at Her Majesty's Theatre, London, and she made her debut as Filina in Mignon. She sang there for three seasons, appearing in Il Trovatore, The Magic Flute, Faust, La Traviata, Aida, Martha, and Les Huguenots. She sang Filina in her American debut at the old Academy of Music in New York on October 21, 1881, and four years later was the first artist to be engaged by the American Opera Company, directed by Theodore Thomas. Leopold Damrosch had sought her for the Metropolitan but invited her too late. In 1887, however, she sang there with the National Opera Company, among her roles being Chrysa in the American premiere of Rubinstein's Nero.

From 1889 to 1891 she toured the United States and Mexico with her own ensemble, the Emma Juch English Grand Opera Company, and also sang at festivals in Boston, Cincinnati, Philadelphia, St. Louis, Chicago, and San Francisco. She had appeared with the Philharmonic, New York Symphony and other orchestras and the New York Oratorio Society.

Mme. Juch retired in 1894 after singing at the New York Saengerfest and married Francis L. Wellman, New York attorney. She was divorced from him in 1911. There are no immediate survivors.

Maurice Rosenfeld

CHICAGO.—Maurice Rosenfeld, piano pedagogue, for many years music critic on the Chicago Herald-Examiner and after 1917 of the Chicago Daily News, passed away at the age of seventy-three at the Auditorium Hotel here, on February 25. Born in Vienna December 31, 1865, he came to this country at the age of eight, studied at Columbia University and upon coming to Chicago entered the Chicago Musical College, as a student. He was graduated with highest honors, and became a teacher of piano at that institution from 1891 to 1916. He had also taught at the College of Music, holding the post of vice president, and at the time of his death was a member of the faculty of the Chicago Conservatory. Mr. Rosenfeld was known as a lecturer and special correspondent for various music papers. He is survived by his wife, Estelle; a brother Louis, and two sisters, Adele Periera and Lottie Rosenfeld. R. D.

Theodore Van Yorx

MOUNT VERNON, N. Y.—Theodore Van Yorx, teacher of voice and oratorio conductor, died at his home here on February 23 at the age of sixty-eight. A former tenor soloist at many New York churches including St. Thomas P. E., All Souls Unitarian, St. James P. E., and Temple Emanu-El, he had appeared with the Boston Symphony and other orchestras. For twenty-five years he had maintained a New York vocal studio. He was born in Bridgeport, Conn., and studied in Italy and England. For seventeen years he was in charge of the Hartford Conservatory of Music and for twenty-four years had conducted the Mount Vernon Men's Glee Club. A member of the American Academy of Teachers of Singing, he was on the governing board of the Associated Glee Clubs of America. His widow and two sons survive. T. H.

Willy Hess

BERLIN.—Willy Hess, from 1904 to 1910 concertmaster of the Boston Symphony Orchestra, died here on February 17. Born eighty years ago in Mannheim, he was taken to the United States as a child of ten and began his career with the Theodore Thomas Orchestra of Chicago. He studied with Joachim in Berlin, 1876-8, then was engaged as concertmaster in Frankfort, in 1886 at Rotterdam, and two years later in the Hallé Orchestra at Manchester, England. From 1895 he was conductor of the Gürzenich Orchestra and violin teacher at the Conservatory in Cologne. In 1903 he succeeded Sauret in the latter capacity at the Royal Academy of Music, London. The following year he went to Boston to take the post of concertmaster, where he remained six years, except for a leave of absence in 1907-8. He also was the leader of a string quartet in which Alwin Schroeder was cellist. Returning here in 1910, he succeeded Halir as violin instructor at the Royal High School for Music and also was first violinist of the Halir Quartet and a member of the Schumann Trio. He had made his home here since the World War. N. T.

William Knabe

LARCHMONT, N. Y.—William Knabe, sixty-six years old, former vice-president of William Knabe & Company, New York piano manufacturers, died here on February 28. Born in Baltimore, he was a

(*Continued on page 40*)

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OBITUARY

(*Continued from page 39*)

grandson of William Knabe, who founded the piano firm in that city in 1837. He was also a former executive of the F. G. Smith Piano Company. Surviving are his widow and a niece. T. T.

Elliott P. Schenck

Elliott P. Schenck, composer and conductor and former chorus master at the Metropolitan Opera House, died in New York on March 5 at the age of sixty-nine. Born in Paris, the son of the Rev. and Mrs. Noah Hunt Schenck, he entered Columbia University to study law but soon abandoned this for music. At Dresden Conservatory he spent two years in study and then went to Berlin for three years with Heinrich Urban. Returning to the United States he conducted for the Damrosch and Savage grand opera companies, the Albany musical festivals and summer concerts in New York of his own orchestra and also by the New York Symphony Orchestra. His compositions were presented by these ensembles and also the Boston, Minneapolis, Chicago and St. Louis symphony orchestras. They included also violin and piano solos, several songs and two grand operas. He retired in 1934. Mr. Schenck belonged to the Bohemians, the MacDowell Club, the Players, the Friends of Music and the Columbia University Club. His widow survives.

Lillian Aldrich Thayer

CINCINNATI, O.—Lillian Aldrich Thayer, sixty-three, former member of the Cincinnati Conservatory of Music faculty and founder of the Cincinnati Settlement School of Music, died March 4, in Oxford, Ohio.

She studied music in New York, taught in Cincinnati and in Oxford, then went to Munich to complete her voice studies. Upon her return she joined the Conservatory of Music faculty. Miss Thayer is survived by her sister, Marion Thayer MacMillan, of Oxford, O. M. D.

Mme. Igor Stravinsky

PARIS.—Katherine Stravinsky, wife of Igor Stravinsky, composer-pianist-conductor, died here on March 3. In addition to her husband, she is survived by two sons, Feodor, a painter, and Sviatoslav (Soulima), a pianist; and two daughters, Ludmilla, textile artist, and Milena, a singer. T. H.

Vincenzo Billi

FLORENCE.—Vincenzo Billi, prolific and appreciated Italian composer, died here at the age of seventy. Born in Romagna, he studied with Padre Giuseppe and took his diplomas at the Pesaro Liceo. Among his better-known works are Campane a sera, Canta il grillo, Non ritornate rondini, Madrigale, Serenata interrotta, Pattuglia cinese, and the following light operas: Al chiaro di luna, Scompartimento per signore sole, La camera oscura, Il segretario di Babi. I. S.

Glenn Hall

Glenn Hall, former operatic and musical comedy singer, died on February 20 in New York. He retired twenty-two years ago and became a member of the firm of Kirkham & Hall, art and antique dealers. A boy soprano in his native Chicago, he later became a concert singer there and then went to Europe for study. His New York debut was made in Messiah with the Oratorio Society, for whom he also sang in Elijah. He had been soloist with the Berlin Philharmonic and and London Symphony orchestras and from 1909 to 1911 appeared with the Metropolitan Opera Company. He is survived by his widow, two sons and a daughter.

John A. Redfield

BRIDGEPORT, CONN.—John A. Redfield, for sixteen years music instructor in the schools of Fairfield, Conn., author and newspaper and magazine writer on music, died on February 26. He had been professor of music education at Columbia University and for a time taught at the International Music Camp, Interlochen, Mich. His widow, two daughters and a son survive. T. T.

Studio Club Musical Calendar Shows Variety

Barbara Custance, pianist, the Marimba Trio (Ruth Stuber, marimba, Margaret G. Cree, cello, and Beatrice Goroe, piano), Josephine Frantz, dancer, with Anita Landa at the piano, Jean Funk and Gertrude Merolla, cellists, the Robert Malone Choral Society, Elizabeth Vidler, harpist, Frances Moyer and Emma Rice, pianists, the Bristol Choir and Eleanor Goddard, pianist, are listed on the March calendar of events at the Studio Club, New York.

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CARL M. ROEDER, right and HORACE HUNT at the Barrington School, Great Barrington, Mass., discussing plans for the summer session there from July 3 to August 14. Mr. Roeder, director, is again to head the piano department. Mr. Hunt teaches voice, composition and musicianship.

MARCEL HUBERT AND HIS SISTER YVONNE when they first played together. Miss Hubert, graduate of the Lille Conservatory and pupil of Cortot, made her orchestral debut under the baton of Ronchini when she was eleven. Now director of the Cortot School of Piano in Montreal, she came to New York to accompany her brother at his cello program in Town Hall, March 10. Mr. Hubert has become an American citizen.

ADELE MARCUS, pianist, gives the first New York performance of Frederick Jacobi's Ave Rota at Town Hall on March 26 on the Juilliard Alumni concert program. On March 17 she broadcasts on the Keyboard Concerts over the CBS network. On March 1, Miss Marcus was heard at the Morning Musicale, Syracuse, N. Y.; and on March 12 participated in the presentation of Bach's four-piano concerto in Carnegie Hall with the New Friends of Music Orchestra.

(RIGHT) WINIFRED (MARIA) CECIL, American soprano, preparing for a performance at the San Carlo Opera in Naples. Miss Cecil appeared in Pizzetti's Fedra at La Scala on March 1 during the D'Annunzio celebration.

MR. and MRS. ENZO PASCARELLA arriving in New York on March 2 on the SS. Rex following the violinist's extensive European tour, during which he fulfilled many engagements. (Caradossi photo.)

(RIGHT) ROBERT and GABY CASADESUS, French pianists, plan several joint appearances next season. They were heard recently for the Philadelphia (Pa.) Forum.

(BELOW) HANS KINDLER, CONDUCTOR, AND MEMBERS OF THE NATIONAL SYMPHONY ORCHESTRA whose drive for $111,000 for the 1939-1940 season was inaugurated last month. This amount is the difference between the cost of operation and receipts from tickets and provides for an extension of the season next year by two weeks.

(See Inside Front Cover for Additional News Pictures)

MUSICAL COURIER
Review of the World's Music

Photo by Ray Lee Jackson, N. Y.

LUCILLE MANNERS

Soprano

Makes Her New York Debut at Town Hall on March 22